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NATIONAL CONFERENCE
1927

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JOURNAL OF PROCEEDINGS
OF THE

MUSIC SUPERVISORS NATIONAL CONFERENCE

Twentieth Year
1927

National Research Council of Music Education; Music Discussion Group, Department
of Superintendence, N. E. A.—Dallas, Texas, February 28-March 3, 1927
Eastern Music Supervisors Conference—Worcester, Massachusetts, March 9-11, 1927
North Central Music Supervisors Conference—Springfield, Illinois, April 12-15, 1927
Southern Conference for Music Education—Richmond, Virginia, April 4-8, 1927
Southwest Music Supervisors Conference—Tulsa, Oklahoma, March 2-5, 1927

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the Conference may be purchased from the editor. The price
for the current volume is \$2.50; for volumes 1920 to the current
volume, \$2.00 each; for volumes 1913 to 1919, \$1.50 each.

Editor: Paul J. Weaver, University of North Carolina,
Chapel Hill, N. C.

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PAUL J. WEAVER, EDITOR
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CONSTITUTION AND BY-LAWS OF THE MUSIC SUPERVISORS NATIONAL CONFERENCE

ARTICLE I—NAME

This organization shall be known as the Music Supervisors National Conference.

ARTICLE II—OBJECT

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of the Public Schools.

ARTICLE III—UNITED CONFERENCES

The 1926 revision of the Constitution is based on a plan of union and affiliation between the National Conference and existing and projected Sectional Conferences. Any Sectional Conference becomes a member of the United Conferences upon acceptance of plan of union, including distribution of dues as embodied in this Constitution.

ARTICLE IV—MEMBERSHIP

SECTION 1. Membership shall be active, associate, honorary and contributing.

SEC. 2. Any person actively interested in public school music may become an Active member of the National Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office, and shall be entitled to receive a copy of the current Book of Proceedings.

SEC. 3. Any person interested in public school music, but not actively engaged therein, may become an associate member of the National Conference upon payment of the prescribed dues. The associate members shall have the privilege of attending all meetings and taking part in discussions, but they shall have no vote nor hold office, and they are not entitled to a copy of the Book of Proceedings.

SEC. 4. Any person interested in public school music, who desires to contribute to the support of the National Conference, may do so, and thereby become a Contributing Member. Contributing members shall have all the privileges of active members.

SEC. 5. Active or Contributing members of Sectional Conferences within the United Conferences are members of the National Conference. Any person becoming an active or contributing member of the National Conference shall be assigned to the section in which he resides unless he stipulates otherwise; and he becomes a member of the Sectional Conference thus selected.

ARTICLE V—DUES

SECTION 1. Dues for active members shall be \$3.00 annually. Dues are payable on January 1st of each year.

SEC. 2. Dues of Associate Members shall be \$2.00 annually.

SEC. 3. Dues for contributing members shall be a minimum of \$5.00 annually.

SEC. 4. No person shall be entitled to the privileges of active or associate membership until the dues for the current year shall have been paid.

SEC. 5. After 1926 and upon ratification of the plan by any Sectional Conference, \$1.50 of the dues of Active and Contributing Members shall be paid into the Publication Fund, 75 cents into the treasury of the Sectional Conference, and the balance into the treasury of the National Conference.

The \$1.50 annually allotted to the Publication Fund shall be considered as paying for the member's copy of the annual Book of Proceedings.

In the case of the Contributing Members of the Sectional Conferences it is understood that the Sectional Conference retains the entire amount except the \$1.50 due the Publication Fund and the 75 cents assigned to the National Conference.

In 1927 no Book of Proceedings shall be published and the \$1.50 per member ordinarily paid into the Publication Fund shall remain in the treasury of the Sectional Conference.

The money due the Publication Fund and the National Conference shall be payable by a Sectional Conference within thirty days after the close of its meeting.

ARTICLE VI—OFFICERS

SECTION 1. The officers of the National Conference shall consist of a President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, and Board of Directors, and these officers, together with the retiring President, shall constitute the Executive Committee of the National Conference.

SEC. 2. The term of office for President, First Vice-President, Second Vice-President, Secretary, Treasurer and Auditor shall be two (2) years or until their successors are duly elected. With the exception of the Second Vice-President and Treasurer, none of the above mentioned officers shall hold the same office for two (2) consecutive years.

SEC. 3. The Board of Directors shall consist of two members to be elected by each Sectional Conference, and two members to be elected by the National Conference. One member from each Conference shall be elected for two (2) years and one member for four (4) years at the first election under the new plan; thereafter all members of the Board of Directors shall be elected for four (4) years.

SEC. 4. The State Advisory Committee shall be composed of Active Members from each State and territorial possession of the United States of America, this Committee to be elected by the Board of Directors. The number of members composing this Committee shall not be fixed.

ARTICLE VII—ELECTION

SECTION 1. The President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, and one member of the Board of Directors, shall be nominated by a committee consisting of seven (7). The members of the Nominating Committee shall be elected by informal ballot of the Active Members of the National Conference. The ballots are to be deposited with the Treasurer of the Conference before noon the second day of the Biennial Meeting. Each voter shall write not more than seven names on his ballot. The Executive Committee shall count and announce the result not later than ten o'clock the following morning. The seven persons receiving the highest number of votes shall be declared the Nominating Committee. In case of a tie vote for any two or more persons, the Executive Committee shall decide the tie vote.

The Nominating Committee shall nominate two members of the National Conference for each selective office of the Conference.

SEC. 2. The election of officers shall take place at the Biennial Business Meeting of the National Conference. The majority of all votes cast is required to elect.

ARTICLE VIII—MEETINGS

SECTION 1. The National Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the day preceding the closing day of the Conference. Twenty active members shall constitute a quorum for the transaction of the business of the Biennial Business Meeting.

SEC. 2. The Executive Committee shall meet at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) of the members of the Executive Committee. A quorum of five (5) members of the Executive Committee is required for the transaction of business.

ARTICLE IX—AMENDMENTS

The Constitution and By-Laws may be altered or amended by a two-thirds vote at the Biennial Business Meeting, providing formal notice of such contemplated action shall have been given the active members at least sixty (60) days before it is acted upon; further, the Constitution and By-Laws may be altered or amended by a two-thirds vote, at the Biennial Business Meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of a contemplated action shall have been given the active members at least twenty-four (24) hours before it is acted upon.

ARTICLE X—NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION

SECTION 1. The National Research Council of Music Education shall consist of fifteen (15) active members who shall have done notable work in the field of school music.

SEC. 2. The National Research Council of Music Education shall discuss and investigate various professional and educational problems and shall make reports of its findings to the Conference.

SEC. 3. At each Biennial Meeting three (3) members shall be elected for the ensuing five (5) year term and three (3) others to serve for a five (5) year term beginning the next succeeding year. Other vacancies that may occur shall also be filled at the Biennial Meeting.

SEC. 4. The Nominating Committee shall nominate two (2) active members for each position to be filled in the National Research Council of Music Education; the Council may, if it sees fit, recommend to the Nominating Committee the names of suitable candidates for nomination.

SEC. 5. Any member whose term of office in the Council has expired shall not be eligible to serve again until one (1) year shall have elapsed after that expiration. This shall not be construed as prohibiting his election according to the provisions of Section 3 of this Article.

BY-LAWS

SECTION 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint committees with exception of Advisory Committee from the States and the Nominating Committee (which committees are provided for in the Constitution), and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

SEC. 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of disability or absence of the President and to act as Chairman of the Board of Directors, without vote.

SEC. 3. The Second Vice-President shall be the Chairman of the Standing Committee on Publicity. He shall keep a list of members and their addresses, and shall prepare all material for publication in the printed copy of the Proceedings.

SEC. 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting of the National Conference and of all meetings of the Executive Committee, and shall take full notes of the principal discussions and secure copies of papers read at all the sessions of the Conference.

SEC. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall report all receipts and disbursements annually; said reports to be made at the Biennial Meeting of the National Conference and in the intervening years to the Executive Committee. The Treasurer shall be adequately bonded at the expense of the Conference.

SEC. 6. The Auditor shall audit all bills and the accounts of the Treasurer, and shall report his findings in writing at the call of the Executive Committee.

SEC. 7. The Board of Directors shall deal with all questions growing out of inter-relations between the National and Sectional Conferences; such as the establishment of boundaries of the Sectional Conferences, and the time and place of meetings of both the National and Sectional Conferences. It may also consider matters of general policy concerning the National Conference and other questions referred to it by the Executive Committee.

SEC. 8. To the Executive Committee shall be entrusted the general management of the National Conference, including final decision as to the time and place of meeting, oversight of the program, and in case of vacancies, the appointment of substitutes pending the election of officers at the next Biennial Meeting of the Conference.

SEC. 9. It shall be the duty of the Advisory Committee from the States to cooperate with the Board of Directors in such activities as may be delegated to it by said Board of Directors, and to assist the Research Council in getting such information as it may solicit regarding educational conditions in the various States.

CALENDAR OF MEETINGS

- | | |
|--|---|
| <p>1907 Keokuk, Iowa (Organized)
 Frances E. Clark, Chairman
 P. C. Hayden, Secretary</p> <p>1909 Indianapolis, Indiana
 P. C. Hayden, President
 Stella R. Root, Secretary</p> <p>1910 Cincinnati, Ohio
 E. L. Coburn, President
 Stella R. Root, Secretary</p> <p>1911 Detroit, Michigan
 E. B. Birge, President
 Clyde E. Foster, Secretary</p> <p>1912 St. Louis, Missouri
 Charles A. Fullerton, President
 M. Ethel Hudson, Secretary</p> <p>1913 Rochester, New York
 Henrietta G. Baker, President
 Helen Cook, Secretary</p> <p>1914 Minneapolis, Minnesota
 Mrs. Elizabeth Casterton, Pres.
 May E. Kimberly, Secretary</p> <p>1915 Pittsburg, Pennsylvania
 Arthur W. Mason, President
 Charles H. Miller, Secretary</p> <p>1916 Lincoln, Nebraska
 Will Earhart, President
 Agnes Benson, Secretary</p> <p>1917 Grand Rapids, Michigan
 Peter W. Dykema, President
 Julia E. Crane, Secretary</p> <p>1918 Evansville, Indiana
 C. H. Miller, President
 Ella M. Brownell, Secretary</p> <p>1919 St. Louis, Missouri
 Osbourne McConathy, Pres.
 Mabelle Glenn, Secretary</p> | <p>1920 Philadelphia, Pennsylvania
 Hollis Dann, President
 Elizabeth Pratt, Secretary</p> <p>1921 St. Joseph, Missouri
 John W. Beattie, President
 E. Jane Wisenall, Secretary</p> <p>1922 Nashville, Tennessee
 Frank A. Beach, President
 Ada Bicking, Secretary</p> <p>1923 Cleveland, Ohio
 Karl W. Gehrken, President
 Alice Jones, Secretary</p> <p>1924 Cincinnati, Ohio
 W. Otto Miessner, President
 Winifred V. Smith, Secretary</p> <p>1925 Kansas City, Missouri
 William Breach, President
 Grace V. Wilson, Secretary</p> <p>1926 Detroit, Michigan
 Edgar B. Gordon, President
 Mrs. Elizabeth Carmichael, Sec.</p> <p>1927 Worcester, Massachusetts
 (Eastern Conference)
 Victor L. F. Rebmann, Pres.
 Grace E. Pierce, Secretary
 Springfield, Illinois,
 (North Central Conference)
 Anton H. Embs, President
 Alice Jones, Secretary
 Richmond, Virginia
 (Southern Conference)
 Louis L. Stookey, President
 Irma Lee Batey, Secretary
 Tulsa, Oklahoma
 (Southwest Conference)
 Mabelle Glenn, President
 Frank A. Beach, Secretary</p> |
|--|---|

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OFFICERS, 1926-1928, M. S. N. C.

President—GEORGE OSCAR BOWEN, Tulsa, Oklahoma.

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Second Vice-President—PAUL J. WEAVER, Chapel Hill, N. C.

Secretary—MRS. HOMER E. COTTON, Kenilworth, Illinois.

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THE NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION

Will Earhart, <i>Chairman</i> (1923-1929).....	Pittsburgh, Pennsylvania
Edgar B. Gordon (1927-1932).....	Madison, Wisconsin
George H. Gartlan (1927-1932).....	New York City
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C. A. Fullerton (1925-1930).....	Cedar Falls, Iowa
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Karl W. Gehrken (1923-1929).....	Oberlin, Ohio
Peter W. Dykema (1923-1929).....	New York City
Osbourne McConathy (1923-1928).....	New York City
Glenn Woods (1923-1928).....	Oakland, California
Charles H. Farnsworth (1923-1928).....	Washington, D. C.
Paul J. Weaver (1923-1927).....	Chapel Hill, North Carolina
T. P. Giddings (1923-1927).....	Minneapolis, Minnesota
Hollis Dann (1923-1927).....	New York City

In Memoriam



MRS. GEORGE OSCAR BOWEN

CAROLYN ALDEN ALCHIN

MRS. AGNES COLLIER HEATH

REPORT OF THE NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION

EDITOR'S NOTE: The Research Council met in Dallas, Texas, February 28 to March 2, 1927, with the following members present: Messrs. Aiken, Birge, Dykema, Earhart, Fullerton, Giddings, Gordon, McConathy, Morgan, Weaver, and Woods. The following report was completed at Dallas; it has been adopted by the National Conference, through its Executive Committee and through the official action of the four sectional conferences as recorded on pages 155, 301, 359 and 420. This report has been reprinted as Research Council Bulletin No. 7, copies of which may be obtained from the editor.

A SURVEY OF TESTS AND MEASUREMENTS IN MUSIC EDUCATION

Teaching and learning are not only not synonymous but are not necessarily co-existent. Just as salesmen are not always selling, so teachers are not always teaching, if we measure their activities by results in purchasing or in learning. Each may draw his salary for having put in his hours or gone through his motions, but ultimately each must prove his worth by its effect upon someone or something other than himself. The ascertaining of this effect, the finding out whether the desired result has been produced, is the essence of all tests and measurements.

EDUCATION MUST PRODUCE DESIRED CHANGES

What is it that education is endeavoring to produce? It is essentially change or development. Our school system exists for the purpose of making the child different from what he would be if it were not for the influence of the school. The function of tests and measurements applied to the school is to ascertain what the capabilities or talents of children are, to decide what changes or developments should be made in these, to discover to what degree these changes have been brought about, and to formulate means by which desirable changes may be produced. Just in so far as the schools, and consequently the teachers, make desired changes in the children, are they justified. Just in so far as they or any parts of their equipment or subject matter fail to bring about a desired and desirable change in the child, are they unnecessary and in fact harmful, because they may crowd out something which could produce this result.

THE WAVE OF SCIENTIFIC MEASUREMENT

Nothing is more characteristic of modern educational study than the attempt to measure more definitely the results of educational procedure. In practically every subject we hear mention of the scientific attitude, meaning thereby the attempt to determine, regardless of personal opinion, just what results have been obtained in giving instruction or carrying on the activities in a given subject. Starting as it naturally did with the more easily measureable subjects such as arithmetic, spelling, and other definitely factual studies, the test and measurement movement is now working into

more difficult fields, such as those involving taste. The art subjects have been the last to come within this investigation, and procedure regarding evaluating many aspects of the art subjects is by no means as yet agreed upon. It was, however, inevitable that music should be subjected to this attempt at scientific evaluation, both because it is an important branch of school instruction and because it has certain aspects which are factual and consequently easily measured. Already these early attempts are being seriously questioned. Are the measurements devised accurate? Are they significant? Can we avoid the tendency of thinking that, because some of the aspects of music can be measured, therefore all of them, or at least the more important ones, can be measured?

While it is true that the scientific, quantitative measurement idea is the one that is being characteristically applied to all phases of life, we are by no means agreed that present measurement devices touch the most vital portions of life. While it is true that many educational leaders tend to think of progress in quantitative terms, tend to evaluate in reference to a cognitive or thinking psychology, it is by no means certain that this is descriptive of what we actually desire to accomplish. Life may be more a question of being than it is of knowing or of doing. If such is the case, psychology must have to do not only with the cognitive processes but with feeling or affective processes. These must certainly be involved in any complete evaluating of music. Wherein do we find the essence of music? In questions about the composers and their compositions, the significance of numbers in the time signature, the recognition of major or minor key signatures, the development of the clef sign, the names of the syllables, the exact mathematical relationship between the various kinds of notes, the tendencies or tone colors of notes in the scale, the meaning of notations for dynamics and expression, the marks of nationality in music, the details of musical form, etc.? Or are we more concerned with the impulse which led to creation and the effect which production has had upon those who listen to or perform music? In music instruction is the main end a subjective experience which seems incapable of measurement? If it is, may we still say that however deep any experience may be it will have some objective manifestation and hence can in some way be measured?

WHAT DO MUSIC TESTS SEEK TO DO?

Let us seek to understand the aims of those who are engaged in the testing and measurement movement. There are several types of music tests. In general they may be described as being in two divisions—those having to do first of all with native endowment, and secondly, with the use made of this endowment. These are described largely or usually as aptitude tests on the one hand, and achievement tests on the other hand. Aptitude, endowment, or native powers are again subdivided into three groups—those having to do with sense discrimination, those having to do with motor ability, and, thirdly, those having to do with feeling or sensitivity. The third are used to distinguish whether the subject or person cares more or less, has a

preference; whereas in the first or sensory tests it is a question of his ability to discriminate, whether or not he prefers. The second has to do with power to respond with bodily movements to impressions or ideas.

APTITUDE TESTS DESCRIBED

Considering, first, sensory tests as a division of aptitude, or endowment, tests, we find those pioneer and challenging contributions of Carl Seashore, now about fifteen years old, still almost alone in that type of investigation. These include, first, pitch discrimination—ability to distinguish differences in highness or lowness of tones ranging from a difference of 30 vibrations a second to one-half a single vibration; second; intensity discrimination—the difference in loudness or softness; third, time discrimination—the period which elapses between sounds; fourth, consonance discrimination—which is closely related to that caring or preferring already mentioned as having to do with the feeling or sensitivity test; in the Seashore test it is meant to be quite objective, namely, deciding without preference whether the tones blend or sound as though they were suited to each other rather than as warring with each other; fifth, rhythm discrimination—the ability to distinguish between recurring groups; sixth, tonal memory—a test which seeks to measure how many isolated or nonmelodic tones a person can hold in his mind sufficiently so that when the series is repeated with a single note differing he can indicate which of the tones has been changed.

Of the motor tests, the main ones are those which seek to indicate how rapidly and accurately the fingers, especially, can be moved. These are claimed to provide both a mental and a physical measurement which may later be used in determining fitness for playing upon an instrument, and also determining how quick a reaction-time a person has, thus indicating how ready he will be to adapt himself in musical production and receptivity.

The feeling or sensitivity tests are an approach to the measurement of taste. By presenting pairs of tones ranged either in melodic series or in harmonic groupings, in each case one of the pair being better than the other—this question of superiority having been decided both through general principles and through experiments with many musicians—it is sought to determine whether or not the person who is being tested has a good or poor discrimination of what is generally accepted as desirable or undesirable in melody and in harmony or harmonic combination.

IS THE BASIS OF APTITUDE TESTS CORRECT?

In all of these tests of aptitude, the contention is made that these aptitudes or native powers are not subject to modification through education; that for instance a person's pitch discrimination is inborn and cannot be changed whatever his experience or training, and that likewise hearing of much music and many melodies will never alter his sensitivity or likes or dislikes for given melodic or harmonic progressions. This contention suffers from a curious condition in the testing, which is as follows. It is recognized that no child can be tested until he is sufficiently old to respond intelligently to the tests and that with the Seashore material, for instance, this

does not occur until the child is in the fifth grade and is, therefore, between ten and twelve years of age. If the test is to be delayed until the child is ten or twelve, what assurance have we that the child who is measured has not changed in his receptivity of music from the time that he was born? We were unable to measure him at birth, he has had ten years of environmental influences and we have practically no way of deciding whether these ten years have caused any change to occur in him. Moreover, the tests are so new that we have very little data for deciding whether a person who is measured at the age of ten or twelve will have the same record ten years later. The psychologists, moreover, believe that while the native endowment cannot be changed it can be used more or less wisely and to a greater or less percentage of its own power. For most people it makes very little difference whether we say that this person at the end of five years of training has actually increased his power of pitch discrimination over what he had originally, or that simply when he began he was using only 50% of what he might have used and now he is using 75 or 85%. It is probably true in practically every branch of life that it is less important what capital we have on hand as compared with the wise use that we make of the capital that we have. A person with wide possibilities which are not used may be and frequently is much less valuable than one who has a small capital but uses it very effectively.

Therefore, the first criticism that we may make of the test and measurement movement is that it is not yet able definitely to tell us what may be done with any given individual case; it has not yet been able to give us a formula which shall recognize adequately the tremendous influence of desire and will. Given a person with great talent and small desire and small will to accomplish, there is no assurance but that he may go less far in the world than the one who has smaller talent but great desire and great will to do. It is this insistence upon unknown factors which still keeps many people from giving the greatest adherence to the test and measurement movement.

THE TESTER'S VIEW

But the testers themselves are often misunderstood. In music particularly they meet with the same objection which was practically always met with during any attempt at measurement, namely, the belief that in some way we are going to set up a fatalistic theory of life—one of complete pre-determination. Just because we measure a child and find that he is poorly endowed musically, is not necessarily to put forth an edict that he can do nothing in music. It is rather to say that here is someone who has not the power for carrying on certain difficult tasks, which ignorance of these conditions might place upon the child. The testers maintain that this is the first and one of the most helpful results which we may expect from tests and measurements in music, namely, the suiting of the burden to the back which is to carry it. Naturally the converse is also true. In the giving of these tests we may find children who are unusually well endowed musically and these children may be in families or in groups where such native talent would never be suspected and which, now brought to light by means of the tests, may furnish

reason for an intensive training. But whether or not these students are to be geniuses or peculiarly well prepared and well favored musical amateurs, it is certain that they should be pressed to do in music more than those who have not the native talent.

In this one idea of the measurement of native talent in order to adapt wisely the work which should be required of children, we might have a sufficient reason for the entire movement. No subject has been taught under such adverse conditions as music. Anyone who has been in the schools knows that there is constantly a small percentage of children who either receive a much larger proportion of time than numerically they are entitled to, or are constantly dragging down the accomplishment of the group as a whole to a standard which must be discouraging for those who are capable of doing better things. In practically every other field the test and measurement movement has allowed a segregation of children so that the very weak and the very strong are no longer together. In arithmetic, in reading, it is now expected that if a child is retarded in these subjects he shall be given special help and at least shall not be allowed to hold back the brighter ones.

THE PROBLEMS OF A MANY-SIDED ART

Music has been hampered in this adaptation to the individual powers of the children by one of its finest powers, namely, its ability to unite a group into a social whole, to give pleasure to the whole group, and to unify the children irrespective of these very differentiations. It has been recognized that while strong children in arithmetic may not work well with those who are weak in that subject, all of them seem to gain when they unite in song, and that by means of music there can be a unity effected which the other subjects with their greater segregation seem constantly to negate or make difficult to establish. The danger in allowing this unifying power of music to dominate the teaching is that it restricts music to a few aspects and does not allow for that pushing ahead in the other aspects of music which should be the privilege of the strong, and which should be carefully considered for the weak. Therefore, if the test and measurement movement in music is to accomplish what its advocates claim for it, we may have to look forward to a new type of division. The lack of proper pupil-grouping exists to a very high degree in music and is present in a lesser degree in other subjects of the curriculum. For this reason educational administrators are calling for larger school units. In a recent address a prominent educational authority stated that no longer should school systems have such small schools as four room buildings, and that even eight room schools were much too small. In order to have the right sort of educational administration we must look forward, certainly in the larger cities, he maintained, to buildings that have 16, 24, and even 32 rooms. This will provide a large enough number of children at each stage of development and thus permit them to be re-arranged according to their capacity in individual subjects. What effect such regrouping in music would have on the results of instruction cannot be stated, because no extensive experiment in this line has been carried out;

but it is certain that there is a very large divergence in musical ability which would seem to give value to such an experiment. Children are so differently endowed in music that practically all phases of music could be taught to some children in the early grades more effectively than to poorly equipped eighth grade children. There are many young children who are worthy of advanced instruction in music who might outstrip those in the intermediate and upper grades. If we are to consider music as a subject which is entitled to development on its own merits rather than primarily one which is helpful in a general way as a pleasant influence throughout the school, conditions such as these need to be carefully considered with a view to establishing this newer segregation.

Tests, then, are not to be conceived as aiming to pick out a few talented children so as to show them special favors, but as aiming to evaluate the powers of all the children so that they may be differentiated in regard to the instruction they are to receive.

ACHIEVEMENT TESTS

Let us now pass on to the achievement tests. These seek to measure what has been done irrespective of the aptitude or native endowment with which the children started. In many aspects of music these are very simply administered. We may, for instance, determine whether the child knows the name of the composer, the name of the composition, the key, the time signature, the rhythm, the name of the note, how long the note is to be held, whether the music goes up or down, etc. There are several tests for that type of measurement. It is also possible to measure, although less exactly, the ability of children to sing or play certain music. The difficulty comes there in the accuracy of the measurement. It is hard to say whether anyone has sung exactly correctly. The constant singing out of tune that we hear even among concert singers shows that the singers usually are not conscious of it, and the injudicious applause which is often given to bad singing shows that the listeners are not aware of what is good and what is bad. We still have no exact measurements for determining what is exactly correct singing and what is partly correct.

The measurement of another aspect of music, which probably in many ways is the most important one, that of appreciation, is largely undetermined, possibly for no other reason than that practically no one has yet been able to set up a standard which has been generally accepted as to what is to be attempted in music appreciation; naturally we are far from being able to measure the results. If, to use one of the most widely quoted definitions, music appreciation is "pleasurable response to musical beauty," we have all the difficulties of determining whether there has been any response, whether it has been pleasurable, whether the response, pleasurable or unpleasurable, has been to musical beauty or to some associated interest which is not inherent in the music. As an example we may consider what occurs when a group hears a song sung. To a dozen people who listen there may be a dozen reactions. Some may be very quiet and undemonstrative, and make no outward show of having been affected. Others may be very boisterous

and very expressive. One person may have felt deeply but have said nothing. Another may have this reason or that reason, not at all connected with the music, which leads him to be so expressive. Many other illustrations might be given to show the difficulty of measuring this question of the appreciation of music.

LIST OF AVAILABLE TESTS

In closing let us list some of the leading tests and measurements. On the side of the measurement of native power the tests by Seashore presented on Columbia records are still by far the best. Some others by Schoen have also been produced but they have never been presented in permanent, easily accessible form so that they could be widely used. The tests for determining motor ability are extremely difficult to set up and require full laboratory equipment and consequently are also not easily obtainable. On the side of sensitivity there has recently appeared a Victor record prepared by Dr. Jacob Kwalwasser which is well worthy of wide use. It is number 35773 and gives 35 pairs of melodies and 35 pairs of harmonic progressions, some of which are good and some of which are bad, from which the person is to decide which is good and which is bad. It is claimed that these give a fair estimate of a person's sensitiveness to good and bad melodic and harmonic progressions. In the achievement tests the widely-used ones are by Frank Beach, obtainable from the State Teachers College, Emporia, Kansas; the Kwalwasser-Ruch Tests, obtainable from the University of Iowa Extension Division, Iowa City, Iowa; the Hutchinson Test, and the Torgerson-Fahnstock Tests, both obtainable from the Public School Publishing Company, Bloomington, Illinois. On the appreciation side the only test is one that is not at all a test in music appreciation in the sense of pleasurable reaction, but is one that measures knowledge about music; this is another Kwalwasser test called the test of musical knowledge, obtainable from Jacob Kwalwasser, Syracuse University, Syracuse, N. Y.

FOUR GUIDING PRINCIPLES

There are certain guiding principles which the supervisor must bear in mind in case she endeavors to make herself familiar with this material and to apply it to her own work. First, what is the test intended to show? Does it actually measure knowledge, power, or interest, about which the tester desires information, and which, after it is obtained, will be of significance? It is futile to test or examine without a definite aim.

A second guiding principle is this: we must be careful to distinguish between results and processes, and be ready to evaluate both. Getting a thing done does not necessarily mean that it is well done. There may have been too much time used and there may have been wrong habits of work formed.

It follows as a third principle that we must have some means of appraising the amount of the product and the quality of the product in relation to each other and to the time consumed.

The fourth aspect which must be considered in all measurement and one that thus far has received slight attention is that of the pupil's attitude or

reaction. Is it important whether or not children are interested, willing, and eager in their music? Does effective music teaching imply a different atmosphere from that usual in other subjects? What is the virtue of that appreciation claim which states that the most important product of the schools is sending the children out with a love for good music, irrespective of what they can do in producing it? How much truth is there in the other contention that unless we equip pupils with power to produce music their appreciation will always be hollow and of a low degree? Does attitude in itself signify anything, or must we judge solely on objective product? Can attitude be measured and evaluated?

CONCLUSION

It is surely to be hoped that there will be developed in the course of time some reliable and helpful tests in music education which shall give facts regarding the music endowment of a person and which will show what he is capable of doing. Undoubtedly this will be followed by achievement tests which will measure how well he has utilized what powers he has and how he has expanded and developed by means of instruction. As a result of these tests which are now only in their infancy we may be able greatly to improve our music teaching by definitely focusing for us what things we ought to attempt to do, what things are feasible, and then seeing how effectively we have utilized our power in attempting to teach these. The test and measurement movement, therefore, should mean a stabilizing, a systematizing, and a rendering music education much more pleasant and agreeable.

Finally one caution must be written very large, for all those who wish to make use of such tests as those we are discussing; namely, we are just at the beginning of this movement in relation to music. We, like all other Americans, are prone to want results in a hurry. We wish to know right away where we can get the test that will measure everything desired, and will point the way to a method of remedying our defects. No test yet made attempts to cover all the aspects of school music teaching. Emerson wrote, "Man is explicable by nothing less than all his history." Any supervisor's work will be adequately tested only when her entire field of endeavor is considered. This certainly is not going to be a simple task! The making of any test is a long and tiresome process. Before it can be formulated even to the partial satisfaction of its maker there must be a large number of experiments extending over a period of months or possibly years. After this formulation has been made it must be tried out by a large number of investigators under varying conditions. Then there must follow the study of these results, leading possibly to a more or less satisfactory first formulation, possibly to the abandonment of the test. Even when the test is perfected so that in the hands of a trained interpreter it yields the desired results, it cannot be trusted safely to the ordinary person unskilled in this new and difficult educational science. For a parallel we may turn to the use now being made of the X-ray. It is now fully 30 years since the world was startled by the announcement of the wonderful things that could be

done by the Roentgen Rays, and yet today any physician will tell you that while it is quite simple to get an X-ray photograph it is extremely difficult to interpret it correctly and to make the proper use of the findings in cases that are at all complicated. We have not yet got to the point where we can "X-ray" music instruction, and we certainly are not yet ready to interpret any "photograph" which we make of our work. But we are making progress. What is needed is continuous, open minded, fearless study and experimentation.

Eventually we may expect to obtain help toward that end which is the sole justification for all tests and measurements in this field—namely, the improving of music education. And let it be emphatically stated that under the term music education are to be included not only those factual and easily measured aspects which have been discussed and listed above, but also those inner and more intangible aspects, as yet practically unmeasured and even uninvestigated by our educators, which are potent for the enrichment and improvement of human life.

DEPARTMENT OF SUPERINTENDENCE, N. E. A.
DISCUSSION GROUP ON MUSIC EDUCATION*

February 28, 1927

Topic: A New Evaluation of Music in the Curriculum: The Need; Administrative Aspects; Immediate Steps in Bringing about Necessary Changes; Effect upon School Programs—Elementary, Secondary and Teacher Training.

INTRODUCTORY REMARKS BY THE CHAIRMAN

PETER W. DYKEMA

*Professor of Music Education, Teachers College,
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THE ORIGINS OF SCHOOL MUSIC

School music has a more than ordinarily mixed ancestry. If its mother was religion, its foster parents surely must include hygiene, social service, the dance, aesthetics, mind training, and possibly other claimants.

When Lowell Mason in 1838 succeeded in introducing music as one of the subjects in the Boston common schools, he was continuing the activity which had come into being as a means of improving singing in the churches. The singing school in which he had received his training had been founded on the idea that the power to read music by note would avoid "that miserable twisting and torturing of the hymn tunes" which a century or more of singing by ear had produced. Lowell Mason had himself already progressed beyond the pure didacticism of the early singing school but nevertheless with him to a large extent music and note reading were practically synonymous terms.

In the ninety years which have elapsed since those Boston experiments many other ideas have either been developed from within or added from without. It was observed that note reading gave pleasure if for no other reason than that it offered a contrast to the other school subjects. It was not long before music was defended upon the ground of recreation. It was frequently used as a means for sugar coating tasks which were distasteful or difficult when baldly presented but simple and palatable when sweetened with music. It was noted that in spite of its pleasant qualities, music had definite mind training characteristics which were comparable to mathematics. It was defended as a healthful, invigorating exercise. As the spirit of culture spread throughout the country it was accepted as one of those accomplishments which should be a part of the training of every well educated person. As a stimulus for inculcating moral and patriotic ideas it was constantly invoked especially at holidays and unusual celebrations. From time to time, especially with the children themselves, all of these external or

* EDITOR'S NOTE: Permission for the printing of the following group of papers has been graciously given by the editor of the N. E. A. Journal.

utilitarian values were forgotten and music seemed to be welcomed for itself when, like sunshine, flowers, and pictures, it appealed simply because of its own inherent beauty. But this was largely a fleeting conception. Seldom do we find it used as basic in presenting the claims of music in the schools.

Even when listening to music, or music appreciation, became established, attention was focused largely upon the facts associated with the music, or the composers, or the performers. Far too frequently music appreciation assisted in the building up of a new kind of catechism with such questions as: What is the name of this piece? Who wrote it? Who sang it or played it? By what instruments is it performed? Answers to such questions not only apparently, but actually, represented the complete reaction which the teacher expected from the children.

Likewise in the more recent and astonishing instrumental development external accomplishments seem to include most of the announced aims. Seldom is the band or orchestra rehearsal carried on in the spirit of appreciation or enjoyment of the music which is being studied. Most instrumental programs are evaluated by the number of children taking part rather than by an attempt to discover what influence the playing upon the instruments has had upon the performers. The great increase of vocational possibilities of instrumental music seems still further to have removed from school instruction the conception of music as a character forming influence.

The Place of Emotions in Education

Lately, however, educators have been thinking more than ever before of what music can do, is doing, and should do in stimulating and guiding the emotional life of the children. No longer are we willing to accept as a platitude or as an intangible and impractical statement the contention that in education nothing is more important and possibly nothing is so important as the developing of right attitudes or of rightly training the emotional life. Nothing in modern psychology and principles of teaching is more significant than the importance assigned to the likes and dislikes developed in the child during his school life. We seem almost ready to believe that these will, to a large extent, determine the method of approach to living during manhood and womanhood irrespective of intellectual and manual training. It is also apparently well recognized that art influences, including, of course, music, have much to do with the formation of these likes and dislikes. Throughout all history music has been known to influence in some subtle way what we think and do, and hence are. Yet the effect of art upon life has never been sufficiently studied and experimented with on a large scale. We may have our theories of what a larger and wiser use of art would do for life in general, but we have no school systems to which we can point as proof.

Some Questions for Discussion

Is music a delightful but intangible force whose influence we shall never be able to analyze? Is it a pleasant accessory but not an essential? Is it too delicate for ordinary teachers to handle? Has it as large a place in

the school program as can properly be allotted to it in view of the many other demands which life now makes upon our educational institutions? What facts can be set forth which will convince general administrators, most of whom had slight musical education in their school experiences, that life conditions, and especially opportunities for a far deeper and more significant use of music in the schools, are different now from what they have ever been before? Is it possible that the view which regards music as simply one additional item to be included in the already long list of subjects fails to consider what music may do in interpreting and stabilizing the rest of the program? May music not only be valuable for itself but as background for much else? Is art not only subject matter but method of approach? Can we by music learn to live differently, to appreciate our work and our fellows more wisely than we now do?

Is there too great stress on the skill side of unusual performance, with its resulting conception that only the unusually talented should pursue this subject because from them artists must be recruited? Is there a legitimate place for that moderate ability in music of which virtually everyone has a share? Even that being missing, is there such a wide appeal which listening to music makes, that everyone with training can increase that natural enjoyment with which we are all endowed? With an art which has always been closest to man, which was the earliest to arise in man's development and which is the one for which greater sums are today being expended than for all the other arts combined, is there danger in allowing it in certain school years to be programmed as elective whereas it is a fundamental subject necessary, like the wholesome emotional life of which it is the expression, in some phase for all students throughout their school life? Have our musicians failed to recognize the varied aspects of music which give pleasure? Have they held too narrow, or too single a view of standards which furnished legitimate aims, or are their ideals based on an entirely legitimate but as yet largely unrealized ideal of basic training which better teaching and adequate programming could provide? Have there been any experiments carried out in any of our school systems which are sufficiently significant to justify an immediate and considerable revision of the programs of our school systems?

In brief, what are the values of music? To what extent are we utilizing them? What changes ought we to contemplate if we are to obtain larger returns from the tremendous increase in the knowledge, love, and opportunities for enjoying music which we now have? Are the school allowing commercial enterprises to build up in the radio, the phonograph, and any other devices for producing music, forces which are more potent in character forming, in setting up ideals of life, than we ourselves are able to control within the school day? Are we ready for a new evaluation of music in the curriculum? To the discussion of, and, if possible, answer to, queries of this nature our meeting today is devoted.

In planning the program but little place was given to the music educator—just enough to recall rather than justify the claims of music. It was assumed that music to a large extent has established itself as an important

citizenship-developing medium, but that its rightful place in the curriculum has not yet been worked out. This is essentially a problem for the general educational administrator and consequently three-fourths of the time was assigned to him. The complete list of speakers with the topics suggested for each is as follows:

Jesse H. Newlon, Supt. of Schools, Denver, Colo.—“The Claims of Music in the Present Movement for Curriculum Revision.”

John W. Beattie, Prof. of Music Education, Northwestern Univ., Evanston, Ill.—“The Influence of the Junior High School in Modifying the Conception of Music Education.”

Herbert S. Weet, Supt. of Schools, Rochester, N. Y.—“Some Administrative Problems in Readjusting Music in the Curriculum.”

Philander P. Claxton, Supt. of Schools, Tulsa, Okla.—“Laying the Foundation for Music in the Elementary Schools.”

Thomas W. Butcher, President, State Teachers College, Emporia, Kansas.—“Adapting Teacher Training to the Larger Musical Program.”

Will Earhart, Director of Music, Pittsburgh, Pa.—“Fundamentals in Music Values.”

Florence Hale, Ass't. Supt. of Schools, Augusta, Me.—“Music in the Rural Schools—A Neglected Opportunity.”

Thomas E. Finegan, former State Supt. of Schools, Harrisburg, Pa.—“Equal Opportunity for all Children in Music.”

THE CLAIMS OF MUSIC IN THE PRESENT MOVEMENT FOR CURRICULUM REVISION

JESSE H. NEWLON, *Superintendent of Schools, Denver, Colorado*

I am sure no one would suspect me of being a musician, and therefore it is unnecessary to state that I shall speak this afternoon from the standpoint of an executive concerned with the curriculum as a whole and not as a specialist in this field.

Out of my experience as principal and superintendent have come certain impressions as to some of the needs of the so-called special subjects such as music, art, home economics, or industrial arts. On the other hand if my connection with the work of curriculum revision in the past decade has taught me anything, it is to beware of dogmatism. I am anxious, therefore, that what I shall say shall be regarded as suggestive and not as dogmatic.

To my mind, those who are concerned with the development of public school music face three major problems—problems that perhaps up to the present time have not been fully sensed. I shall attempt to present them very briefly.

Of primary importance is the training of teachers. No one concerned with the employment of teachers can be unaware of the fact that the conditions as to teacher training show the most distressing variation depending on the grades and subjects involved. In Denver we are taking the position that no teacher should be employed for the primary grades who cannot teach all of the subjects in the curriculum. Nevertheless, above these grades

and in the platoon schools we employ special teachers of music. This practice obtains also in the junior and senior high schools, and there is every reason to suppose that such a condition is permanent.

What is the problem of recruiting special teachers of music?

A teacher of music should have three specific qualifications: first, a good general education; second, a thorough grounding in professional subjects (that is, in the principles of education and in the methods of teaching); and finally, his musicianship should be absolutely beyond question. It has been our experience that it is fairly easy to find applicants for these music positions with adequate musical training, but it is difficult, extremely difficult, to find the individual who combines musicianship with the requisite general education and professional training.

My first suggestion is, then, that we shall not move forward very rapidly in the development of our music program until we solve this problem of teacher training. Music must be given academic respectability in all institutions that train teachers, whether teachers colleges or universities. On the other hand, those who aspire to positions as teachers of music must be made to realize that general education and professional training are essential. The fact that one is a teacher of music should no longer excuse a lack of that general information that should characterize the graduate of a college or university. Nor does it emancipate him from the use of methods of teaching based on the principle of education.

The responsibility rests solely neither on the music teacher nor on the teacher training institution. The public schools themselves must assume a large share of the responsibility. By their requirements they must face the issue. Salary promotion should be made to depend on requisite professional preparation. The problem cannot be solved, however, until teacher training institutions also squarely face it.

My second proposition is so obvious as to seem almost trite. The teaching of music must be subjected to the same scientific inquiry as has obtained in the past two decades in the teaching of reading, arithmetic, and other subjects. Research in the teaching of music is small indeed compared to that in some of the older subjects. What music needs is educational research. This research must of necessity largely be made by men and women who are technically trained not only in research but in music.

In discussing this problem with Mr. John Kendel, the director of music in the Denver schools, he called my attention to a fact with which I believe we are all fairly well acquainted—a fact that is valid evidence on this question. Teachers of music have been especially prone to follow schools of thought in methods. The teacher is too likely to be a slave to the method of a particular set of music books, or to accept without question the particular brand of method that is put out by some prominent figure in public school music. This is not a criticism either of textbooks or of the leaders in public school music. Teachers who come to their work with inadequate professional training must of necessity be dependent on the methods contained in a series of texts or on the methods which they have learned from a teacher of public school music. A teacher who does not understand

the psychology that underlies a method must use the method as I would use the formula for finding the coefficient of correlation.

The artisan must use many formulas that he does not understand. He follows the blueprint. He does not understand the thinking that lies back of that blueprint. He must accept it without question. The artist, the scientist, the professional man is master of the technique of the thinking that lies back of the blueprint. The second great need, then, is for an extension of research which will create a body of knowledge that will make possible adequate professional training of teachers of music and further progress in curricular development.

Finally this research will lead us to a continuous restatement of objectives, not only to sweeping statements but to detailed listings of objectives for various types of schools and grades.

Let us say that the two great objectives of music should be, first, to give the great mass of people such an understanding and appreciation of music that they can through life to a maximum extent enjoy music and participate in it; and second, in the later years of the secondary school to provide for vocational training for those who show marked talent or interest. A by-product of such a program is the elevation of standards of taste in music among the people. But such a general statement of objectives is woefully insufficient. Through adequate research the outline of objectives must be carried into detail for all grades.

As indicative of one type of research that needs to be made, I am sure you will pardon reference to an investigation that was carried on under the direction of Mr. Kendel of the Denver schools as a part of our curriculum revision program. A questionnaire was submitted to a non-select group of junior and senior high school pupils for the purpose of finding out what musical instruments were owned in the homes of Denver; to what musical organizations the members of the home belonged, such as choirs, orchestras, choruses, and the like; the kinds of music that the boys and girls most enjoyed and the pieces they liked best; and whether they have the habit of listening to great artists whenever they have opportunity. Such a survey gives a picture of the actual music conditions in the homes of our city. Such investigations are essential.

It is impossible to give the findings of this survey, but I cannot refrain from saying that in these homes the order of frequency in which musical instruments were found was as follows: piano, first; phonograph, second; violin, third. Then follow in order the non-symphonic instruments, the mandolin, the ukelele, the banjo, the guitar, and the saxophone; and after these come the other instruments of the symphonic orchestra. Again, I find that the most popular selection was "My Wild Irish Rose," and then in order "Humoresque," "All Alone," "What'll I do?" "Marcheta," and then "Love's Old Sweet Song." While these selections are by no means all classic, to me this list is encouraging. Certainly it is not discouraging. It rises far above the cheap and tawdry music which so offends one's aesthetic sense today, such as "Red Hot Mama," "Yes Sir, She's My Baby," and "How Could Red Riding Hood?" Following the selections named that

head the list, I note the predominance of popular music with a sprinkling of classical, and here it must be said that most of the popular songs are indeed popular in the generally accepted sense of the word.

It must be borne in mind, of course, that high school pupils come from homes that represent the best economic and social conditions in the city. When this fact is considered, along with the popularity of the saxophone, the ukelele, the banjo, and the mandolin, and the hold that certain popular songs have on the fancy of the people, we must recognize that there is room for improvement in the cultivation of taste in music. But it is encouraging to find so many pianos, phonographs, and violins; and of course conditions in Denver are not radically different from those in other American cities. The facts revealed are of the utmost importance to the curriculum maker.

One problem of the schools is to start from where we are now and arrive at some objective that will mark an advance in all of the things that go to make life most worth living. It is essential, therefore, that we know where we are, and the investigations just cited are illustrative of one type of research that must be carried on extensively in the music field in order that actual conditions may be analyzed and interpreted. Of course this is only one very small sector of the field.

I cannot refrain from expressing the belief that, when we approach the study of the problems of the teaching of music in a scientific way, formalism will go in this field just as it has gone long since from the teaching of reading in the elementary grades. Formalism has expressed itself in music in the same way that it has in other subjects in the curriculum. It means the unquestioned following of a routine long established, and frequently in music, as in art and in certain other subjects, much attention to the gifted individual, much insistence on high standards of excellence for a few, and not a sufficient recognition of the needs of the rank and file. Even here it would be easy to overstate the case. Teachers of music have come nearer to realizing their responsibility for the cultivation of appreciation than have teachers in most departments. Fortunately the difficulty is not so much that of the attitude of the teacher as the fact that we are lacking in a body of knowledge on which to base more effective procedures.

Now that I have spoken so candidly, I should be very greatly depressed were you to go away with the impression that I am to the slightest degree pessimistic regarding the situation. If one wanted to recount the forward steps of the past fifteen or twenty years, the list would be a long one. There is evidence on every hand of an eager desire to make the scientific approach of which I have tried to speak.

Nor must you construe what I have said in regard to teachers as applying equally to all. Many teachers of music have the qualifications of which I speak. Many of the leaders in this field are thoroughly alert to the professional considerations that I have discussed. I have attempted only to describe the situation as a whole and to point out wherein I believe the greatest need of improvement lies.

By way of summary then, the first need is for teachers of music who are qualified not only from the standpoint of their musicianship but from the standpoint of general education and of strictly professional training; second, there is need for an extension of research into the problems of the teaching of music; and, finally, one of the first things that this research should accomplish should be a restatement of the objectives of music teaching in the various grades and types of schools.

SOME ADMINISTRATIVE PROBLEMS IN READJUSTING MUSIC IN THE CURRICULUM

HERBERT S. WEET, *Superintendent of Schools, Rochester, N. Y.*

So far as I am aware there are no administrative problems in readjusting music in the curriculum that are not to be found, in principle at least, in many if not all the other subjects of the curriculum. We are in a day when every subject of the public schools is being challenged. Our scale of relative values is being revised. All of this presents to the administrator a group of administrative problems of serious and far reaching importance.

All would agree that music must compete for its place in the curriculum not only with the other fine arts that are invaluable in the development of our aesthetic life, but with those other subjects and activities, each of which makes its own characteristic contribution. This contribution may take the form of a tool of learning or an essential of health. It may concern a vital factor in the social studies, or a part of the skills and appreciation in that field of the practical arts to which we must look for food, clothing and shelter.

It would also be quite commonly agreed that in this competition music is increasingly successful. The dedication of one of our great schools of music "to the enrichment of community life" is indicative of the way in which music is making its way up our scale of relative values.

One vital administrative problem in this readjustment is to determine not only the validity of the claim for increased emphasis which music presents, but the elements now present in the curriculum that must give way if music is thus to receive greater emphasis. Thus far each community has answered this question for itself. This is conceded to be an unsatisfactory answer. It is to be hoped that the recently organized committee on the Articulation of the Educational Units will point the way to a more intelligent answer.

A second administrative problem is that of finance. There is not only a very proper demand for more intensive and intelligent work in the teaching of vocal music in our schools, but there is a rapidly growing demand in the field of the instrumental music. In our own community we have gone within the past ten years from a condition in which vocal music alone was taught, to one in which instrumental music has a large place. Not only this, but within this period we have come from a condition in which the music in the elementary schools was taught by the regular grade teacher, to one in which practically all the music above the third grade is taught by

specially trained teachers of music. So far as we are aware this is typical of the principle of development in the country as a whole, the differences being largely matters of degree. There is no reason with us for believing that this problem is the more difficult because of music than it is because of any other one of our activities for which equal sums are spent.

A third administrative problem has to do with the condition under which music is taught in the individual school. If specially trained and competent teachers are to teach our music, then the conditions under which it is taught must be such as not to preclude the possibility of getting results commensurate with the salary investment required. While we are a long way from having solved this problem, nevertheless the platoon school and the junior high school with their flexible programs are pointing the way to a solution.

Still another administrative problem has to do with testing or measuring results. It is the school administration that must say to the community: this is what we are teaching in music; these are the reasons why we are teaching it; these are the conditions under which the instruction is given, and this is the amount of money which we are expending for this instruction. It is also the administration that is bound to be asked the very pertinent question, what results are you getting? Already sufficient progress has been made to justify the belief that more and more we shall be able to give the evidence required to answer with reasonable satisfaction this question.

One other very important administrative problem, and the only other one for which there is time, is that of determining at what level music instruction for all shall be discontinued, for what pupils it shall be made available beyond this level, and how these pupils shall be selected for music instruction beyond the level of the common school period. There is throughout the country no uniform practice in this regard. The present indications are that in our own community we shall attempt another year to select, for the most part, those who are to pursue the more specialized courses in music through the application of the Seashore Tests. For this school authorities are now planning to select a person competent to give these tests. That person will be a trained psychologist and a member of the staff of our Child Study Department. We shall owe this development to our school of music because of the signally favorable results that have been secured through the use of these tests, and because of the whole-hearted cooperation and assistance that that school offers in the working out of this plan.

That fine body of men and women who through years have fought for a permanent place for music in the school curriculum have been rewarded. Its values have commonly come to be recognized and it is no more practicable to remove music from the curriculum of the public schools than it is to eliminate arithmetic. If the latter is essential to the earning of the daily bread, the former is typical of that group of fine arts through which America is to gain that aesthetic development that means life.

FUNDAMENTALS IN MUSIC VALUES

WILL EARHART, *Director of Music, Pittsburgh, Pa.*

The subject assigned me is so large, and the time so brief, that I shall be obliged to speak dogmatically. Abundant support could be adduced, however, did the time permit: for the psychology of aesthetic experience, though accorded scant attention in America at this time, is extensive and competent, and the conclusions herein presented might be supported by quotations from many writers, ranging from Schopenhauer to Bergson and William James, and including Clive Bell, Warner Fite, Vernon Lee, Edith Puffer, Hugo Munsterberg, Edmund Gurney, and countless others.

Several values of music which might, I suppose, be considered fundamental by some persons, are very generally recognized. One of these is its socializing value. Cooperation upon a plane of elevated feeling and high endeavor and coordination or team work that is motivated by singularly self-subordinating ideals of group achievement are certainly represented in extraordinary degree in the performances of choruses, orchestras and bands, such as have been assembled here to contribute to the programs of the Department of Superintendence. No one who can sense the spirit, as they sing and play, of these boys and girls gathered from forty states of our Union, can escape the conviction that all of the social solidarity, mutual understanding, and good will toward which our forefathers valiantly aspired, are budding and blossoming in their endeavor.

The vocational value of music is perhaps not a fundamental one, but deserves passing mention. We should remember that in 1910 the United States census disclosed that only school teachers and physicians and surgeons outranked in point of numbers engaged, those who registered as "Musicians and Teachers of Music." In 1920 technical engineers and trained nurses were, in addition, in numerical ascendancy over musicians and teachers of music: but that condition must be considered as abnormal. If we add to this reliably reported "full-time" vocational use of music the enormous part-time vocational use that is constantly made of it, the vocational strength of the subject must be almost unique.

But we who love and have lived with music, and who teach it to your children, know that these and other recognized values of music are not its essential and characteristic value. Its real value is something quite different and of immeasurably greater significance: and lest this statement should appear to belittle the values already mentioned, I hasten to add that this different and greater value does not exclude those or any others, but embraces them. It is a greater common denominator in which all other values are integrated. Nor can the larger value be defined without some comparatively abstruse discussion. In order to define it we must forsake our favorite realm of objective fact and enter the almost forbidden realm of subjective testimony. But please remember that whenever we speak of value at all we *must* speak in terms of subjective testimony. Facts can be objectively gathered and computed by the rational intellect, but they have no meaning

whatever except as appraised in terms of human feeling. Did we have no preferences, facts would have no significance. Value is thus, in its true meaning and very nature, wholly subjective.

Let us approach this part of our inquiry by posing a rather crude antithesis. We live in a vast and complex universe in which sensations, perceptions, experiences, beat in unceasingly upon us. All that touches us may be conceived, and is largely conceived, in terms of its relation to us—to our interests, advantage, purposes. But another outlook is possible. Under its sway, we view all these things of the universe, not in their relation to us, but *in their relation to one another*, as pure forms, detached, impersonal, significant only in relation to the satisfaction or dissatisfaction they give us as objects of contemplation. Thus the farmer, gazing on the summer sky, in which cloud-masses rimmed with glorious light are drifting, is likely to see not so much what is there as something that may portend to his fields; but his infant son, looking with wonder into that same sky, beholds a vision into which he is drawn in complete absorption. That moment, that vision, is for him complete.

Now these two views are seldom, or never, completely separated, but are constantly mingled, in each one of us and even at the same moment in any one of us, in some proportion or other. Nevertheless they are essentially different and distinguishable: and I need not say that the first (while never untinged by some trace of the second) is the characteristic mode of the industrial scientist, the breadwinner, the utilitarian man that is in all of us, and even of our entire occidental civilization; while the second (though never untinged by some trace of the first) is the characteristic mode of the artist that is in all of us, of the infant, of the child, and to a lessening extent, because the shrewd practicality of a greedy world gradually displaces it, of the youth and the man.

A second illustration, taken from Vernon Lee's weighty little book, "The Beautiful", amplifies our thought somewhat. It turns on a discussion of the words "good" and "useful" in comparison with "beautiful". "Good" and "useful" are held to be largely synonymous. When we say a road is a *good* road we mean, according to Lee, that it is good *for* something, that it furthers some purpose of ours and is therefore useful. Of course, any road compared with no road, is useful: but a good road furthers our purpose better and is therefore *more efficiently useful*.

But what is a beautiful road? The main distinction seems to be that a good road is one that *gets us somewhere*—and note that this means *somewhere else*, where we wish to be. A beautiful road, by contrast, may get us nowhere: but on the other hand, if it is beautiful enough, *we do not care to go elsewhere*. We remain, absorbed in contemplation, and in *repeated contemplation*, of its beauties.

The beautiful is thus distinguished by the fact that it holds not future advantage but present value. Its worth to the individual has not, it is true, been considered objectively by some one else, as we, say, who are gathered here, might consider it. Nevertheless we may confidently term it a value in this sense: that value is subjective and that the individual experiencing

beauty is conceding value to the experience by the mere fact of continuing to prefer it. In short, it must feel like value to him.

But what is its value to us? What are its characteristics? Can we, standing aloof and examining it critically, attribute to the experience of the beautiful that worth which our constant use in this paper of the word "value" has been inescapably suggested? These questions must be answered, even if briefly and dogmatically.

We have seen that the experience of the beautiful is at least not utilitarian. Without time to support our propositions we can, by mere reference to the facts of our own experiences of the beautiful, affirm other characteristic qualities. The effect of the beautiful is unquestionably an emotional, or, it is better to say, an effective one. Our feeling, detached by its peculiar power from utilitarian thought or concerns of life, becomes purified of bitterness, fear, poignant and wayward doubts, annoyances and sorrows. The world of beauty is thus untroubled of earth. But at the same time our feeling, because integrated in and moulded upon the thing which is perfect, instead of upon that which is ugly or disquieting, is exalted, quickened. Its quality differs from emotions aroused by worldly circumstances in that it is high, keen and sensitive, yet poised, balanced and confident. In comparison the emotions of life are poignant, distressing, unbalanced. When we have had experience of the beautiful our ideals have been fulfilled, the world has been proven to hold that which is bright, true and promised of God. In our absorption we have lost ourselves; and oddly, it is at the moment when we have most completely lost ourselves by reason of something that has taken us utterly into it, that we feel ourselves raised to our highest. An excellent analysis of this psychological phenomenon may be found in Puffer's "Psychology of Beauty"; but even were there no scientific explanation, it could be proven as a matter of common experience. Who has not been carried by a symphony, a sky flooded with moonlight, a cathedral, a poem, a drama, a picture, a statue, into a world where the sense of personality grew vague and thin; only to feel a sharp sense of descent, of a shrinkage of his spiritual stature, as he came out of the auditorium into the clanging, eager street, and once more took up his personal concerns the while a keen sense of his distinct individuality flowed back upon him.

Do these subjective results have any worth for a world such as we appear to be making today? Or shall we continue to believe that utilitarian thought and labor, if only spurred more feverishly so as to produce more tonnage, will bring about that millenium it so long has falsely promised? Do we not know that self-interest breeds self-interest, that utilitarianism breeds utilitarianism, even as war breeds war? Are we not wise enough to see that striving is not destined to bring about a spiritual goal by preliminary conquest of everything in the world (for there are always worlds that we must conquer left to conquer) but that we must conquer worldiness by becoming less worldly? And if we are wise enough to see these things, and know that youth is not utilitarian but quick to embrace those experiences that leave shrewd and sordid thought below them, shall we still, because we have passively taken the print of the age, deal out these cleansing moments reluctantly and parsimoniously to them?

And now a word about the beautiful in relation to music specifically. This aesthetic value, which is the greatest value, has been largely unrecognized because music, instead of being understood as beauty, has been popularly conceived as emotion. Had words never been associated with music these "emotions of life", as Clive Bell terms them, would have remained, as with architecture or as with the great instrumental works of Bach, Beethoven and Brahms, outside of its circle. I do not mean that ideas and interests of human life, as introduced by song texts, are incompatible with musical beauty. I mean only that they have been mistaken for the essence of music's meaning instead of being recognized as only related factors that derive what glory they acquire almost wholly from the effulgence of a sun that shines in a sky remote from worldly life.

But I need not enlarge upon this topic of the real nature and function of music, for Edna St. Vincent Millay has said more than I ever could, and with wonderful beauty, in a poem entitled "The Concert", recently quoted by Dr. Max Schoen in an inquiry similar to this. I shall close by reading it.

"THE CONCERT"

No, I will go alone.
I will come back when it's over.
Yes, of course, I love you.
No, it will not be long.
Why may you not come we me?—
You are too much my lover.
You would put yourself
Between me and song.

If I go alone,
Quiet and suavely clothed,
My body will die in its chair,
And over my head a flame,
A mind that is twice my own,
Will mark with icy mirth
The wise advance and retreat
Of armies without a country,
Storming a nameless gate,
Hurling terrible javelins down
From the shouting walls of a singing town
Where no women wait!
Armies clean of love and hate,
Marching lines of pitiless sound
Climbing hills to the sun and hurling
Golden spears to the ground!
Up the lines a silver runner
Bearing a banner whereon is scored
The milk and steel of a bloodless wound
Healed at length by the sword!

You and I have nothing to do with music.
We may not make of music a filigree frame.
Within which you and I,
Tenderly glad we came,
Sit smiling, hand in hand.

Come now, be content.
I will come back to you, I swear I will;
And you will know me still.
I shall be only a little taller
Than when I went.

INFLUENCE OF THE JUNIOR HIGH SCHOOL ON MODIFY- ING THE CONCEPTIONS OF MUSIC EDUCATION

JOHN W. BEATTIE, *Professor of Music Education, Northwestern University,*
Evanston, Illinois.

The segregation of adolescent children and their grouping into what we know as the Junior High School has been responsible for several modifications in music work. The more noteworthy of the changes may be cited as follows:

- A. In the classes in General Music, usually required of all pupils, the emphasis is away from sight reading and drill in notation and toward massed chorus practice. While it is true that the finest choral effects cannot be secured without a certain degree of technical knowledge, the teacher of music assumes that the children who come to her in the Junior High School will have been given considerable drill work in the elementary schools. Therefore, she devotes less attention to drill and more to singing.
- B. In all music classes, whether general music or elective groups, the music is used as a means toward socialization and integration. The Junior High School administrator may very properly decline to program music as a subject to be included for music's sake. He asks, "Just what will music contribute to the life of the pupil and that of the school?" The music teacher replies, "It will help unify a heterogeneous lot of boys and girls; it will build school morale; it will be the most potent integrating factor in your entire organization."
- C. It makes more easily possible an emphasis on certain phases of music not found in the older organization. The development of bands and orchestras is possible in a small grammar school of the old type but not easy because relatively few students who play instruments well are available. In a Junior High School of 1000 or more pupils, it is easy to administer a schedule calling for instrumental instruction and enough pupils will be attracted to the classes to hold the cost of instruction within reasonable bounds. This possibility of offering the adolescent child an opportunity to engage in some form of instrumental music

has been of incalculable influence in the development of Junior High School Music. The adolescent child seems to have a natural urge to play an instrument and it has never been so easily possible to satisfy that urge as under the Junior High School plan.

- D. It has directed the attention of the music educator to the fact of individual differences in children and the necessity for caring for such differences. The music teacher studies each child who comes to him, discovers by vocal, achievement and ability tests what musical skills and aptitudes are present and then tries to place the child in whatever singing part or in whatever type of class work will most largely benefit him. Where formerly the music teacher was interested in securing certain results in the mass, he now adds to that interest the important business of bringing about the highest possible musical development of each pupil.
- E. It has made possible many interesting correlations between music and other subjects. In the large, highly organized school with its frequent assemblies and multiplicity of student activities the work of music is related more and more to other fields. It assumes a place more nearly akin to that which it occupies in life outside the school.

ADAPTING TEACHER TRAINING TO THE LARGER MUSICAL PROGRAM

THOMAS W. BUTCHER, *President, State Teachers College, Emporia, Kansas*

We have come to know, in these latter days, that the education of the whole child is the only type of education that will stand the test of the complex civilization in which we are living. The quest of happiness in life is just as legitimate as it was centuries ago when the ancient philosophers first raised the question. While there is a vast deal of feeling that a man's happiness consists of the things he has, more and more we are coming to realize that the two chief sources of joy in American life are self-realization and the task at which the individual works. In other words, the expression to the world about us of that deep-seated something which we really are is what all of us desire.

Most of us see poems in sunsets, epics in human life about us, and oratorios in the songs of birds and the voices of little children. Where we fail is in our ability to share these experiences with others. Forms of expressions are numerous. Music is one of them. Fighting for generations for a place in the curriculum of the schools, it is now firmly established. What we need now is a teacher whose life is so fully rounded out that she can become in a very real sense the spiritual leader of the group.

This means that the teacher in the school room must herself have such an appreciation of the good, the beautiful, and the true, as it is found in the creation of the masters, that she can kindle the fires upon the altar of every child heart she touches. In a word, she must love music. In order to love it she must know somewhat of its history, its mechanism, its content, but above all its soul. Aside from the music hour, she must be able

to unify not only the voices but the spirits of the children in her group. Mechanics are all very well for the music period, although we are coming to know that beauty has its place here; but above all perhaps the best contribution the teacher makes through music is when she sits at the piano and plays while the children listen, or when she leads them in a song for the sake of singing only. All of this must be taken into account in the preparation of teachers for the modern school room.

MUSIC IN THE RURAL SCHOOLS

FLORENCE HALE, *State Supervisor Rural Schools, Augusta, Maine.*

One day, last week, I sat in a legislative hall in a certain rural state and listened to an impassioned representative from a rural community speaking against a bill to lengthen the school year, especially in the rural schools. "Why!" said he, "what we need is not more weeks to keep our boys in the school and take them from our farm work! What we need is to pass a bill to cut all these fads and fancies out of the school and get right down to business on practical subjects like arithmetic and geography!" When asked to tell what he meant by "fads and fancies" he said, "Why! All this wasting time singing and playing games and studying pictures and nature study. Nature study!" he laughed, "as if our children didn't have nature study from the time they're born! I guess my boy can get enough of that feeding the cows!" The group of rural representatives joined in his derisive laughter and the bill was lost. And then, somehow, I thought of the discussion I had heard at a recent N. E. A. meeting as to how we may prevent the exodus of the young people from the farm homes to the city. Various wise educators pondered as to the causes of the strange unrest that would send these young people from the broad acres and freedom of country living out into the cramped quarters and slavlike existence of the noisy city.

As I sat in that House of Representatives and heard these men planning how they might cast out joy and beauty and rhythm from the lives of these boys and girls and condemn them to the dead level of existence—work unadorned, work unglorified—I felt we had the answer to all our ponderings. No place in the world so full of wonder, so alluring as the country side when hearts and minds, through education, are able to see and interpret it aright! No place so barren, so devoid of fascination to a young heart as when work—work—work is the burden of every song—when all effort is discounted that cannot immediately be reckoned in terms of dollars and cents!

No wonder that the boy grows discontented who lives in an atmosphere where even the mention of beauty is to be ridiculed and where nature speaks only to his elders in terms of feeding and watering the stock. In the midst of beauteous surroundings, with "every bush afire with God" the boy goes ploddingly about the daily monotony of farm life, for "only he who sees, takes off his shoes!" If he be an ambitious lad, or a bit of a dreamer, he may work on, but he builds his air castles about that not far-

distant day when he will escape from this daily round—"go to the city where they have just such hours and then can go to movies or to Coney Island," as one boy said to me "where you can get some fun out of life before you die."

"Practical subjects?" "Making a living?" What more practical than to begin with God's own handiwork and weave it daily into the pattern of our lives? Cannot the boy better "make a living" when he has a song in his heart, eyes that can see beauty and good in everything, and love that begins with the "flower in the crannied wall?"

Are not these things, then, to be reckoned "practical subjects"? Shall not art and music and poetry be forever listed amongst the important studies in the curriculum—yes, even along with the sacred arithmetic and writing and geography for which the legislator prayed?

It is of music particularly that I would speak today—music in the rural schools. Oh, speed the day when every little rural school in all the land shall have music regularly in its every program; when "I hear the children singing" shall mean not alone those in the fine school systems of Chicago and Los Angeles and Winnetka, Illinois, but in the little one-room schools of northern Maine, the French-Canadian border line, and on to every nook and cranny of the far-distant Rocky Mountain states.

Music has been, perhaps, the most neglected subject in the country schools largely because there has been no clear conception of just how such a subject can best be taught in a school of many grades. Many courses of study prepared with this in view have simply been attempts to pare down and adapt, more or less unsuccessfully, the regular city course of study. With the entirely different program of studies and with the smaller number of pupils in each grade it is not possible in music to try to use the same methods employed in the city type of school. Much of the technical part of the subject must be omitted, or at least postponed, for the first object is to get these country children to singing together—to lead them to want to sing and to find that they really have singing voices. Much of the difficulty in all this is that so many of the rural teachers are inexperienced and untrained and have themselves never been taught to use their own voices. It is here that the phonograph today is being of great assistance.

While the ideal situation would be to make it possible for each child to study music thru contacts with the real human voice, at the present time such a method is impossible in most rural communities. Instead must be substituted these reproductions of the work of the real artists. Mrs. Frances E. Clark, Camden, N. J., and Professor C. A. Fullerton, State Teachers College, Cedar Falls, Iowa, have worked out most helpful courses of music instruction and appreciation, with the victrola as an aid. Professor Fullerton, by the way, has just brought out a very usable music book for rural schools—the result of many years of practice and observation in country work.

Some music lovers, who have not had to teach music in these many graded schools, are inclined to criticise the use of the phonograph and

of the radio on the ground that these are mechanical devices. I feel sure, however, that such enthusiasts would feel differently could they have the experience of seeing the ordinary remote country school droning along in its feeble attempts at music under a teacher who cannot sing and who never, herself, had a chance to hear anything like real music. If they could see that same teacher in that same school after a few weeks of the work in music appreciation under the phonograph plan as arranged by Professor Fullerton and Mrs. Clark, I believe they would become convinced. In a letter from the former are stated his reasons for recommending to his student-teachers the use of the phonograph aids:

"I wish that you would come out into some of our rural schools and see what a little phonograph can do when used by a teacher of just limited musical training.

"I would say that there are three outstanding arguments in favor of this phonograph method of teaching music in our schools. One is that it adds interest to the teaching process. There is enough of the play element in it and enough contest with the instrument to keep the snap in the children's eyes. Another strong point is the tone quality that is induced. It is perfectly easy to understand why the tone quality is so much improved by this process. It is frankly impossible for children or adults to sing with the instrument and sing coarse heavy tones. If the teacher says nothing about tone quality, automatically the tone begins to improve at once, for they must have the listening attitude and the tone must be light enough so they may hear the instrument. It is motivated ear training from the start to finish. Another of the strong points in favor of this scheme is that the work done by the class is constantly checked up by a 100% standard. It seems to me that in the whole field of tests and measurements in school work, there is no subject that profits more by the use of tests and measurements than music does, with these standardization tests conducted by means of the phonograph."—C. A. FULLERTON.

Another letter from a music teacher in Maine, who is at the present time actually teaching music in the rural schools, gives still another viewpoint:

"According to some theories one should not have a copy of one of the masterpieces hanging on the walls. One should see and own only the real works of art. Thru the copies, I happen to know that many seek the Art Museums to see the real things, which they have learned to love from looking at their copies at home. And how is one to be educated in music it not thru actual contact? How can the rural child, yes, and small city child, get that contact except by means of the talking machine and radio? All the Masterpieces in Music which we use in the schools are played for the recording machines, not by the cheap jazz orchestras but by the best orchestras, soloists, etc., etc.

"An instance happened here two weeks ago. Previously I had told the story of William Tell and explained what the four different parts of the Overture meant. The class was very much delighted with the music. At the time mentioned, as soon as I opened the door to this room—a

lad nearly jumped over his seat. I said, 'What is it, my son?' 'Oh, Miss Thorne, I heard the William Tell Overture last night over the radio and it was great.'

"To be familiar with these things is the joy and delight of children. These children here in our school beg for the Appreciation Lessons. Alas! I have so little with which to work.

"A toy orchestra has been the means of interesting both children and parents in the real instruments of the orchestra so that the past week two different parents have called me asking advice about what instruments their children should study."—GERTRUDE THORNE.

The space allotted to this article is too small to allow an adequate discussion of the whole subject of rural school music. It is for this reason that I decided to devote most of it to the matter of music appreciation and the use of these modern devices. My reason is that, working daily in rural school conditions, I believe we must begin where these children and teachers are today. I am convinced that our greatest present need is to inspire all of these to want to sing—to arouse their enthusiasm and to cultivate their taste by acquaintance with the masterpieces—and then to show them how to find their own voices and sing, sing, sing!

The technical side of music teaching is very important. Much of it will necessarily be associated with the above procedure. The more definite graded technical teaching will, after a time, follow closely. Perhaps the best illustration of this conception of music instruction, is to compare it with the old and new methods of teaching modern languages. Under some old systems the pupil learned the grammar of the language first and, unless he were mechanically minded, usually began to dislike the subject and look upon its mastery as a burden, thereby never entirely losing an unfortunate first impression of what, in most instances, should be a fascinating study. Under the best modern teachers, the pupils begin with the beauty of the language itself, the romance, the mystery and the hearing of a little of it, at least, read and translated beautifully by the expert. Then the pupil's imagination is intrigued and his ambition stimulated by trying to talk simply himself with his teacher and with his fellow students. He begins to feel that the language is his—another medium of self-expression; and the drudgery of mastering the technique is then minimized by his desire to learn and his appreciation of the use of it all. Thus it is in music—one of the greatest arts in all the world!

"Music is a thing of the soul!"—ah, yes! When these country children have learned to sing together, when they go along their country roads with their eyes open to the beauty of the natural world about them—through similar courses in nature study and in art—then the call of the Coney Islands of the world and the noise and confusion of the jazz cities of the earth will lose much of their allure! Then the premises of the first of this discussion will be found to be correct—nature study! art! music! The most practical subjects of them all! Subjects whose content have changed the history of the world and have made commonplace surroundings as beautiful and inspiring as Arthur O'Shaughnessy pictures this subject of ours in the finest of his poems.

We are the music makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers
And sitting by desolate streams;—
World-losers and world-forsakers,
On whom the pale moon gleams;
Yet we are the movers and shakers
Of the world for ever, it seems.

With wonderful deathless ditties
We build up the world's great cities,
And out of a fabulous story
We fashion an empire's glory:
One man with a dream, at pleasure
Shall go forth and conquer a crown
And three with a new song's measure
Can trample a kingdom down.

EQUALITY OF OPPORTUNITY

THOMAS E. FINEGAN, *Harrisburg, Pennsylvania*

The main thought expressed by each speaker this afternoon is that the American scheme of education is based upon the democratic philosophy upon which the ideals and institutions of the country have been founded and that the curriculum of the public schools should therefore offer to all the children of the nation an equality of opportunity in the development of their tastes and talents in the field of music. I am in full agreement with this theory. The question which has been assigned to me for discussion is, how may this equality of opportunity be provided the twenty-seven million children in attendance upon the public schools of the country. To achieve this desirable result music must be placed upon a par in every phase of administration and study that other subjects are receiving in these respects. I suggest therefore the following consideration of music at the hands of teachers, superintendents and other school authorities.

1. Music must be given the same professional leadership, the same prestige, and the same general consideration that is given other subjects, such for instance as English, numbers, etc. The state has a responsibility in this matter. The states very generally are now giving direction to their respective systems of education. Almost every state in the Union now provides courses of study which are suggestive, if not mandatory, to the several school districts in the state. The state officer in education in conjunction with committees should evaluate the subject of music and give to that subject its relative amount of time in the curriculum. Adequate time should be allotted so that it will be possible within the life of the average child in the elementary school to acquire the fundamentals of music. to be able to read music, to participate in various forms of music,

and to enjoy music. A large number of the states now give official direction or supervision through expert officials in carrying out courses of study which the state has prescribed. To make the work in music most effective and to give it the prestige to which it is entitled in every community in the country, competent experts in the field of music should be provided by the state to give general direction to this vital field, to arouse interest generally in it, and to stimulate teachers in all parts of the state in giving adequate attention to it.

To attain this end through effective supervision on the part of the state, adequate salaries should be provided so that a person of outstanding knowledge and of unusual powers of leadership may be provided for this position. If an ordinarily trained supervisor of music and one of little experience is chosen for that important position, the funds invested will be wasted and no substantial benefit be derived.

2. No person should be graduated from a teacher training institution, or certified to teach in any division of public school work who can not read music or who cannot sing. There are those who will differ with me on this subject. It is claimed by some that there are people who can not sing. I doubt if there is such a person in existence. A person who can be taught to read any language can be taught to read music. Having given this particular point special consideration for many years, I am lead to the irrevocable conclusion that every boy or girl can be taught to sing the scale and to read music and to sing. There should, of course, be special teachers of music and supervisors or directors of music, but the fact that these are employed does not in any way modify my contention that all teachers should be able to read music and to sing. Happily we are getting away from the idea in most parts of the country that the church organist is the desirable one to employ as a special teacher of music. More and more school authorities are recognizing that a teacher of music must be trained for this service. The training ought not to be limited and narrow. The teacher of music should have a broad knowledge of literature and history. In fact, the broader her knowledge and interests, the better qualified for service in this field. Until music is given the same status in courses of study and the same standing throughout the country that other subjects in the curriculum have attained, special provision should be made by local authorities for the supervision and direction of music.

3. Special provision should be made in teacher training institutions supported by cities or states for the training of teachers of music and the supervisors of this subject. Acceptance of work on the part of the state from the usual conservatory of music found in most of the cities of the country should be discontinued. The training of teachers should not be left to an institution which is maintained solely for the purpose of making money or giving employment to a few people. The certification of teachers of music should be upon the same basis that other certificates are issued by state authorities and on credentials from institutions maintained by the state, or from institutions whose courses of study and instruction are of approved standards. Provision should be made for the teacher in service who has talent in the field

of music and desires to develop her powers for this special field to receive such instruction and training as may be required during the vacation periods. In other words, offer the same opportunities for teachers of music desiring to enter the service, or those in the service, to prepare themselves efficiently for instruction in this field that is afforded regular teachers in any other field of instruction. In addition to affording such opportunities, the state should specify a rigid standard of qualifications for teachers in this field.

4. If the advantages which are to come to the people of the nation as a whole through a knowledge and understanding of music are to be realized, the requirements in music in courses of study from the elementary school up should be made compulsory. I mean by this that no child should be excused from his work in music. There should be built up in the teaching profession and in the minds of school authorities generally, and in the minds of the people, an appreciation of the value and power of music and a realization of the real benefits that will come to the life of the nation from a knowledge and a participation in this subject. The requirements in music therefore should be as rigid as the requirements in English, in health, in social sciences, or in any other subject that goes into the curriculum. Above all, the children themselves should acquire the belief that it is as disgraceful to be below standard in music as it is in any other subject. I know that many of you are thinking now of the requests that come to you in your regular work from day to day to excuse pupils from music upon the ground that they have no interest in music, there is no musical talent or appreciation in the traditions of the family, etc. To my mind this is all nonsense. I think there is music in the soul of every child in attendance upon school. It is the duty of the school to develop it. A knowledge of no other subject will bring more joy and happiness into the life of a child or the lives of those with whom that child is to be associated throughout life than a knowledge of music. It is well to understand the value and power of music. The teacher who has musical talent will generally be a better disciplinarian than one who has not that talent. A few years ago it was my privilege to attend a concert given in one of the small cities of Pennsylvania. This concert was under the direction of the superintendent of schools. The participants in the concert were the choirs of seven churches. Included in these were the choirs from the Roman Catholic Church, the Episcopalian, the Methodist, the Presbyterian, the Lutheran, the Reformed and others. They sang popular and sacred music. These churches were represented by their ministers. I know of no other agency in that community which could have brought these seven churches together as they were brought that night through the power and influence of music.

The power and influence of the school should therefore be devoted to the development of the musical talent of the twenty-seven million children in attendance upon the public schools of the nation.

RESOLUTIONS ADOPTED BY THE DISCUSSION GROUP ON MUSIC EDUCATION

Department of Superintendence, N. E. A.

The significant place given to music by the Department of Superintendence at Dallas, and the intense interest manifested in the discussion group devoted to music education, indicate the desirability of some statement by the Department of Superintendence. We therefore resolve:

1. That we favor the inclusion of music in the curriculum on an equality with other basic subjects. We believe that with the growing complexity of civilization more attention must be given to the arts and that music offers possibilities as yet but partially realized for developing an appreciation of the finer things of life. We therefore recommend that all administrative officers take steps towards a more equitable adjustment of music in the educational program, involving: time allotment; number and standard of teachers; and equipment provided.

2. That we favor an immediate extension of music study to all rural schools, in the belief that no single development will so greatly increase the effectiveness of their work and so greatly lessen the extreme differences now existing between rural and urban education. We recommend as a guide the "Course of Study for Music in Rural Schools," approved by the Music Supervisors National Conference.

3. That we believe that an adequate program of high school music instruction should include credit, equivalent to that given other basic subjects, for properly supervised music study carried on both in and out of school; moreover, the recognition of music by the high schools as a subject bearing credit toward graduation should carry with it similar recognition of its value by colleges and other institutions of higher education. We recommend further that the Department of Superintendence favor a study of present practices as to music credits.

4. That, recognizing the great interest manifested at this meeting toward making music a more vital element in education, we recommend that this subject shall continue to receive the attention of the Department of Superintendence, and be included in the discussion groups of its annual program.

PROGRAM OF THE NATIONAL HIGH SCHOOL ORCHESTRA

JOSEPH E. MADDY, *Ann Arbor, Michigan, Conductor*

MOODS IN MUSIC

OVERTURE, "MIDSUMMER NIGHT'S DREAM".....	<i>Mendelssohn</i>
<i>Mood: Joyful</i>	
SYMPHONY No. 3, "EROICA" (FIRST MOVEMENT).....	<i>Beethoven</i>
<i>Mood: Heroic Grandeur</i>	
WARUM? (WHY?).....	<i>Schumann</i>
<i>Mood: Questioning</i>	
MINUETTO (FOR STRINGS).....	<i>Bolzoni</i>
<i>Mood: Anticipation</i>	
LARGO, FROM "XERXES".....	<i>Handel</i>
<i>Mood: Religious exultation</i>	
SYMPHONY No. 6, "PATHETIQUE" (FINALE).....	<i>Tschaikowsky</i>
<i>Mood: Tragic despair</i>	
CAPRICCIO ESPAGNOL.....	<i>Rimsky-Korsakov</i>
ALBORADA	
<i>Mood: Boisterous</i>	
VARIATIONS	
<i>Mood: Reflective</i>	
ALBORADA	
<i>(Same as above)</i>	
SCENE AND GYPSY SONG	
<i>Mood: Fantastic</i>	
FANDANGO OF THE ASTURIANS	
<i>Mood: Festive</i>	

STEPS IN THE ORGANIZATION OF THE 1927 NATIONAL HIGH SCHOOL ORCHESTRA

1. Wide publicity was secured through the columns of the N. E. A. Journal, musical magazines, school publications and newspapers, also by special bulletin issued to members of the Department of Superintendence by Dr. Condon.
2. Canvass of country by members of general committee, each of whom covered a section of the United States.
3. All inquiries were answered with a statement of the plan and application blanks in the form of questionnaires calling for information as to length of study, status of orchestras of which the applicants were members, list of pieces studied in lessons and in orchestra, also request for recommendations from music supervisor, private teachers and principal or superintendent.

4. Selection of players by comparison of ability as shown by questionnaires.

5. Securing music from publishers for advance distribution. In every instance this music was donated, and two publishers, Carl Fischer, Inc., of New York City and C. C. Birchard Company of Boston, published special "National Orchestra" Editions containing detailed instructions for the players. The music for all the groups from the National Orchestra was also donated by the publishers.

6. The music was sorted in sets and sent out to all the players selected, accompanied by copies of a 13 page bulletin of instructions for advance preparation, acceptance notices and copies of registration blank consisting of questionnaires covering all important phases of music instruction from which the statistics herein contained were compiled.

7. Contact was maintained with the players by means of bulletins issued at intervals, containing instructions as to preparation, conduct, and information as to housing, railway certificates, chaperones, etc.

8. Committees were appointed to handle the details connected with the operation of the orchestra and various groups during the Dallas meeting.

9. In addition to the two appearances by the National Orchestra as a unit, the following groups were organized within the membership and prepared for performances at general sessions and various section meetings:

String choir (184 players) Sunday afternoon and Tuesday morning general sessions.

Symphonic Band (100 players) Monday afternoon, Tuesday afternoon, (section meetings) and Wednesday morning general session.

Multiple String Quartet (24 players) Tuesday morning general session.

Brass Choir (36 players) Wednesday afternoon section meeting.

Harp Ensemble (12 harpists) Thursday morning general session.

Accompanying Orchestra (60 players) to accompany Children's Chorus at the Thursday evening concert.

10. The Housing Committee, composed of Dallas High School music teachers, arranged for the housing of all the visiting musicians in congenial surroundings and notified each player several weeks in advance as to the name and address of his or her Dallas host, in order that parents might make any arrangements they desired for the care and control of the visitors.

11. A special "National Orchestra Train" was run from Chicago to Dallas and return, for the accommodation of the musicians and their chaperones, affording them adequate supervision, organized entertainment, economy and ample privileges for rehearsals enroute. Each car was organized with a captain and officers to look after the passengers, under the guidance of music supervisors in charge of the train.

Special cars were provided for players from other parts of the country, who met at stated points along the line of travel.

1927 NATIONAL ORCHESTRA STATISTICS

The following statistics, compiled from the first 250 questionnaires received from accepted players, will serve as an indication of the present status of instrumental music in cities and towns where this phase of the work is receiving emphasis.

1. The expenses of the trip to Dallas were met in the following ways:

58 School	4 Rotary and School Board
29 Parents	3 Railroad pass
27 School Board	2 each, School board and parents,
21 Self	business men, a citizen, luncheon
14 Parents and School	clubs, citizens, Rotary Club, Lions
14 Self and School	Club.
10 Subscription	1 each, Women's Club, Rotary and
10 Concerts	self, Parent Teacher Association,
8 Orchestra	Musical organizations, orchestra
7 Chamber of Commerce	and self, school and music depart-
6 Music Department	ment.
5 Civic Organizations	3 No expense

(School boards either partially or wholly financed 33 members. Last year school boards sent six players, four from one town.)

2. The following table represents the length of time the players have played in orchestras:

11 One year	16 Six years
37 Two years	6 Seven years
63 Three years	3 Eight years
67 Four years	1 Nine years
46 Five years	

3. The following table represents the length of time the players have studied music:

2 Less than one year	24 Seven years
4 One year	23 Eight years
16 Two years	7 Nine years
35 Three years	6 Ten years
32 Four years	3 Eleven years
50 Five years	2 Twelve years
46 Six years	

The average length of study for string players is 5 1-2 years.
 The average length of study for wind players is 3 1-2 years.
 Sixty players were members of instrumental classes at one time.

4. Fees paid for private lessons:

1 50c	37 \$3.00
1 75c	3 \$3.50
28 \$1.00	20 \$4.00
10 \$1.25	1 \$4.50
43 \$1.50	9 \$5.00
2 \$1.75	7 \$6.00
39 \$2.00	1 \$6.50
8 \$2.25	1 \$7.00
11 \$2.50	2 \$8.00

5. To the question: Are either of your parents musical? came the following replies:

109 players came from families where one or both parents were musical. 94 came from unmusical families. One did not answer.

6. What nationalities contribute most to the development of school orchestras in America? The following classification of parents of National High School Orchestra players is interesting from this standpoint:

*Father's nationality.**Nationality of mothers.*

158 American	141 American
16 German	17 German
13 Jewish	13 Jewish
8 English	11 English
9 French	8 Irish
7 Italian	7 Italian
5 Russian	4 each, Hungarian, French, Russian, Finnish
4 Finnish	3 Swedish
3 each, Scotch, Hungarian, Polish, Swedish, Irish.	2 each, Scotch, Polish, Roumanian
2 each, Dutch, Canadian, Roumanian.	1 each, Austrian, Belgian, Croatian, Canadian, Bohemian, Dutch, Norwegian.
1 each, Norwegian, Swiss, Croatian.	

7. Occupations of fathers:

35 Merchant	4 each, Lawyer, manufacturer.
21 Railway employee	3 each, Druggist, mechanic, plumber, dentist, dry cleaner, music teacher.
13 Laborer	2 each, Publisher, real estate, abstractor, laundry, music supervisor, barber, restaurant, hotel, foreman, school superintendent, retired, shoemaker, oil leases.
12 Carpenter	1 each, 22 other occupations.
10 Musician	
9 Office work	
8 Engineer	
6 each, Salesman, farmer, insurance, teacher.	
5 Contractor	

8. 210 players report orchestra rehearsals held during school hours. 35 report rehearsals held after school hours. 5 made no reply.

9. Amount of music credit accepted towards graduation:

12 replies	No credit	1 reply	6 to 7 units
40 replies	1-2 to 1 unit	4 replies	7 to 8 units
52 replies	1 to 2 units	3 replies	8 to 9 units
20 replies	2 to 3 units	4 replies	Over 9 units
33 replies	3 to 4 units	22 replies	Unlimited
12 replies	4 to 5 units	29	No reply to question
5 replies	5 to 6 units		

Owing to the lack of a standardized credit measuring system the above report contains a number of errors although an attempt was made to interpret the figures in terms of 10 hour units.

10. 115 report credit granted for outside music study. 125 report no credit for outside study. 9 made no reply.

11. The players were asked to list the instruments owned by their schools, if any. To this question 7 reported that their schools owned no instruments. 36 made no reply. 161 reported a total of 2747 instruments owned by their schools—a grand total. Of course this included a number of duplications in cases where more than one student came from a school. This statement bears out the contention that it is necessary for schools to own a part of the equipment if they expect to have successful orchestras and bands. One school, Hibbing High School, Hibbing, Minnesota, reports the school owning 160 instruments exclusive of pianos and phonographs, while several schools report the ownership of 60 or more instruments. The instruments most commonly owned by the schools are string basses, cellos, tubas, timpani, drums, oboes, bassoons and French horns.

12. Representation by states:

4 Alabama	4 Nebraska
2 Arizona	1 New Jersey
4 Arkansas	3 New Mexico
13 California	1 New York
6 Colorado	1 North Carolina
2 Florida	1 North Dakota
2 Georgia	19 Ohio
12 Illinois	5 Oklahoma
13 Indiana	1 Oregon
7 Iowa	24 Pennsylvania
16 Kansas	1 South Dakota
1 Kentucky	5 Tennessee
3 Louisiana	19 Texas
2 Maine	7 Utah
1 Maryland	1 Virginia
6 Massachusetts	8 West Virginia
46 Michigan	4 Wisconsin
10 Minnesota	1 Wyoming
6 Missouri	
3 Mississippi	
2 Montana	

267 Players from 39 States

NUMBER AND LENGTH OF REHEARSALS AND CREDIT EARNED

Number of rehearsals per week	Length of rehearsals	Amount of credit per semester, by units						Total
		$\frac{1}{4}$ or less	$\frac{1}{4}$ to $\frac{1}{2}$	$\frac{1}{2}$ to $\frac{3}{4}$	$\frac{3}{4}$ to 1	None	Indefinite	
5	40 Min.		1	3	0	0	0	4
3	40 "		1	2	0	2		5
2	40 "		2	1	0	0	0	3
7	45 "	0	0	1	0	0	0	1
5	45 "	2	5	33	0	4	0	43
4	45 "	0	0	2	1	0	0	3
3	45 "	1	3	3	0	0	0	7
2	45 "	1	1	0	0	0	0	2
1	45 "	1	0	0	0	0	0	1
5	50 "	0	0	7	0	0	0	7
3	50 "	0	0	1	0	0	0	1
2	50 "	1	0	0	0	0	0	1
1	50 "	0	1	0	0	0	0	1
4	55 "	0	1	0	0	0	0	1
6	60 "	0	0	1	0	0	0	1
5	60 "	2	4	22	1	0	1	29
4	60 "	2	2	2	0	0	0	6
3	60 "	4	6	3	0	2	0	15
2	60 "	14	6	1	1	1	0	23
1	60 "	3	1	1	0	1	0	6
5	65 "	0	0	3	0	0	0	3
1	70 "	1	1	1	0	0	0	3
5	80 "	0	1	0	0	0	0	1
4	80 "	0	1	2	0	0	0	3
2	80 "	1	0	1	0	0	0	2
5	90 "	0	0	1	0	0	0	1
3	90 "	0	1	0	0	0	0	1
2	90 "	1	0	6	1	1	0	9
1	90 "	2	0	8	0	1	0	11
3	120 "	0	0	0	1	1	0	2
2	120 "	1	0	0	0	0	0	1
1	120 "	2	0	0	0	1	0	3
1	150 "	0	0	0	0	1	0	1
2	165 "	0	1	1	0	0	0	2

The above figures show that the tendency is toward daily rehearsals with academic credit.

It is suggested that those interested in the development of school orchestras compare the above statistics with those compiled from the membership of the National Orchestra which played in Detroit last year, published in the 1926 Book of the Proceedings on pages 220 to 224. The growth in one year is astounding, to say the least.

It is significant that the quality of performers increased materially as shown by the fact that one player who was first chair in his section last year at Detroit held the 17th chair at Dallas. Only in one or two instances did any player win a better seat at Dallas than he held at Detroit.



ALBERT STOESEL

*Professor of Music, New York University, Conductor the Worcester Festival
Chorus and the New York Oratorio Society*

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George J. Abbott, Schenectady, N. Y.
Walter Butterfield, Providence, R. I.

PROGRAM

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PROGRAM

Education

The true purpose of education is to cherish and unfold the seed of immortality already sown within us; to develop, to their fullest extent, the capacities of every kind with which the God who made us has endowed us.

MRS. JAMESON.

Music

*God is its author, and not man; he laid
The key-note of all harmonies; he planned
All perfect combinations, and he made
Us so that we could hear and understand.*

J. G. BRAINARD

TUESDAY, MARCH EIGHTH

"Welcome, my old friend, Welcome to a foreign fireside."

—LONGFELLOW.

Evening

Registration and Informal Meeting in the Lobby, Hotel Bancroft.
8:00 Meeting of the Executive and Advisory Boards.

WEDNESDAY, MARCH NINTH

"To the true teacher, time's hour glass should still run gold-dust."

—JERROLD.

Morning

8:20—

- 11:45 Visitation of Worcester High, Junior High and Grammar Schools.
- 10:45 Broadcasting of a Program adapted for the Teaching of Music Appreciation in the Schools, by Station WTIC (Travelers Insurance Company, Hartford, Connecticut), under the Direction of Dana S. Merriman, Musical Director, Travelers Broadcasting Service.

Afternoon

- 1:30 Formal Opening of the Conference, Ball Room, Hotel Bancroft.
Addresses of Welcome:
Honorable Victor Hillman, Acting Mayor of Worcester;
Walter S. Young, Superintendent of Schools.
- 2:15 Preliminary Business Meeting.
- 2:45 Choral Assembly, Conducted by Professor Albert Stoessel, Director of the Worcester Festival Chorus and of the New York Oratorio Society.
All Supervisors are Requested to Take Part in the Singing.
- 3:30 Address: "Myself and Other People."
Dr. Ashley D. Leavitt, President of the City Federation of Churches, Boston.
- 4:30 Visit to Publishers' Exhibits, Mezzanine Floor.
- 5:30 Informal Initiation, Phi Mu Alpha, Sinfonia Fraternity.

Evening

- 8:15 Concert by the Classical High School Glee Club and Orchestra under the Direction of Arthur J. Dann.
Motion Pictures of the New England Festival with Explanatory Remarks by Clifford V. Buttelman, Secretary of the New England Festival Association.
- 10:30 Community Singing in the Hotel Lobby, Arthur Witte, leader.

THURSDAY, MARCH TENTH

"Time conquers all and we must obey."—POPE.

Morning

- 8:20 Visitation of Worcester State Normal, Senior High and Grammar Schools.

ROUND TABLE DISCUSSIONS

High School of Commerce
Walnut and Maple Streets

- 10:30 The Competition Festival.
Chairman: Dr. Hollis Dann, Professor of Music Education, New York University.
Speakers: Mrs. William Arms Fisher, Boston.
Elbridge S. Pitcher, Auburn, Maine.
Auditorium.
- 10:30 Instrumental Music and its Relation to the Curriculum.
Chairman: Norval L. Church, Teachers College, New York City.
Gymnasium.

TOPICS

Changing Conceptions in Instrumental Instruction.
The Chairman.
The Curricular Music Teacher and Instrumental Music.
Leonard Elsmith, Riverdale Country School, New York City.
Fitting Instrumental Music into the School Day. Robert Sault, Lawrence, Mass.
Significance of School Instrumental Music for Later Activity in College and Life. L. V. Buckton, Teachers College, New York City.
Instrumental Music and School Morale. Charles C. Tillinghast, Associate Professor of Education and Principal of Horace Mann High School.

Afternoon

Chamber of Commerce Hall

- 1:30 Annual Business Meeting.
- 2:30 Address: "Music as a Background in Education."
George H. Gartlan, Director of Music, New York City.

- 3:00 Choral Assembly, Conducted by Professor Stoessel.
 3:45 Address: "The Power of Music in the Development of the Child and Ethics of the Music Profession."
 Herbert Witherspoon, President of Chicago Musical College.
 4:30 Visit to Publishers' Exhibits.
 5:30 Formal Initiation and Banquet, Phi Mu Alpha, Sinfonia Fraternity.

Evening

- 8:15 Concert by the Worcester Festival Chorus.
 Albert Stoessel, Conductor.
 Mrs. J. Vernon Butler, Accompanist.
 Mechanics Hall, Main Street.

PROGRAM

Chorale, "Break Forth, O Beauteous Heav'nly Light".....*Bach*
 Festival Chorus, "Turn Back, O Man".....*Holst*
 Chorus

Group of Soprano Soli.....Miss Florence McGuiness
 Song of Fate.....*Brahms*
 Chorus

Violin Soli—

Prelude and Allegro.....*Pugnani-Kreisler*
 Aria*Tenaglia*
 Variations*Tartini*

Professor Stoessel

"How Dark, O Lord" From "Jephtha".....*Handel*
 First Coronation Anthem.....*Handel*
 Chorus

Violin Soli—

Humoresque.....
 Minuet Crinoline.....
 Falling Leaves.....
 American Dance.....

} *Stoessel*

Professor Stoessel

Finale, Second Act from "Aida".....*Verdi*
 Chorus

- 10:30 Community Singing in the Hotel Lobby.

FRIDAY, MARCH ELEVENTH

"Whilst we deliberate to begin a thing, it grows too late to begin it."
 —QUINTILIAN.

Morning

ROUND TABLE DISCUSSIONS

- 9:00 The Junior Glee Club Idea.
 Chairman: Edward J. A. Zeiner, Alexander Hamilton High School,
 Brooklyn, New York.
 Ball Room.

TOPICS

A Post-Graduate Choral Organization for the Young Man.
The Chairman.

The Junior Glee Club from the standpoint of the High School. Edwin T. Tracy, Morris High School, New York.

The Junior Glee Club from the Standpoint of the Adult Male Choral Organization. Ralph L. Baldwin, Hartford, Connecticut.

- 9:00 Music Education Problems Peculiar to the Smaller School System.
Chairman: Miss Pauline A. Meyer, Cortland, New York.
Chamber of Commerce Hall.

TOPICS

The Relation of the Music Supervisor to the Grade Teacher.
Miss Ruth Wolcott, Wethersfield, Connecticut.

Starting from Nothing. Mrs. Van Veachtou Rogers, Geneva, New York.

Instrumental Possibilities in the Small High School. Mrs. H. C. Marden, Waterville, Maine.

- 10:00 Radio as a Vehicle of Teaching Music Appreciation.
Chairman: N. Searle Light, Director of Rural Education, Connecticut State Department of Education.
Speakers: William Hall Miner, Naugatuck, Connecticut.
Martin D. Robertson, Putnam, Connecticut.
Dana S. Merriman, Hartford, Connecticut.

Ball Room.

- 10:00 Music in the Junior High School.
Chairman: George L. Lindsay, Philadelphia, Pennsylvania.
Chamber of Commerce Hall.

TOPICS

Vocal Work in Class, Assembly and Extra-Curricular Activities. Mrs. Jeanette Gauthier Bashford, Yonkers, New York.

A Consideration of Junior High School Music from the Student's Side. John F. Ahern, Springfield.

Teaching Appreciation through Music. Miss Lilla Belle Pitts, Elizabeth, New Jersey.

- 11:00 Tests and Measurements in Music Education.
Chairman: Peter W. Dykema, Professor of Music Education, Teachers College, New York City.

Ball Room.

TOPICS

Why Should the Music Teacher be Interested in Tests and Measurements? The Chairman.

A Survey of Accomplishments in Tests and Measurements (illustrated). Dr. Jacob Kwalwasser, Professor of Music Education, Syracuse University.

- 11:00 Round Table Discussion, Conducted by the Association of Music Education Exhibitors.

C. C. Birchard, Boston, President.
 Franklin Dunham, New York City, Vice-President.
 Chamber of Commerce Hall.

TOPICS

The National Bureau for the Advancement of Music and its
 Relation to the Supervisor. C. M. Tremaine, New York City.
 The Supervisor's Indebtedness to Conventions, a Publisher's
 Aspect. Duncan McKenzie, New York City.
 The School Salesman of To-Day. Elbridge W. Newton, Boston.

Afternoon

Mechanics Hall

- 1:30 Address: "Music's Meaning for Humanity."
 Dr. Edward Howard Griggs, New York City.
 2:15 Choral Assembly, Conducted by Professor Stoessel.
 3:00 Address: "Beethoven, Victor over Circumstances."
 In Commemoration of the One Hundredth Anniversary of the
 Master's Death.
 Nathan Haskell Dole, Author and Lecturer. Boston.
 3:30 Concert by the High School Bands and Orchestras of Worcester
 Presentation of the Cantata "Spring Cometh." Chorus of One
 Thousand. Charles I. Rice Director.
 5:00 Visit to Publisher's Exhibits.

Evening

- 6:30 Banquet. Franklin Dunham, New York City, Toastmaster.
 Ball Room.

A Group of Songs:

Passing By.....*Old English*
 Night*Rachmaninoff*
 "Lift Thine Eyes".....*Logan*

George Rasely, Tenor Soloist

Park Avenue Baptist Church, New York City

Frank Braun, Accompanist

Address: "Music and Words"

T. A. Daly, Litt.D., Philadelphia.

Editor, Author and Lecturer.

A Group of Songs:

Separazione.....*Old Italian*
 "Beautiful Art Thou, My Love".....*Hyde*
 The Pipes of Gordon's Men.....*Hammond*

Mr. Rasely

Community Singing.

Dancing.

Friend, ahoy! Farewell! Farewell!
Grief unto grief, joy unto joy,
Greeting and help the echoes tell
Faint, but eternal—Friend, ahoy!

HELEN HUNT JACKSON

WEDNESDAY AFTERNOON, MARCH NINTH

After the formal opening of the Conference by the President, Acting Mayor Victor Hillman and Superintendent of Schools Walter S. Young extended to the visiting supervisors greetings of welcome from the City and the Public Schools of Worcester.

At a preliminary business meeting, Walter H. Butterfield, Chairman of the Committee on Nominations, presented the following list of officers:

President, Elbridge S. Pitcher.

First Vice-President, M. Claude Rosenberry.

Second Vice-President, Pauline A. Meyer.

Treasurer, Clarence Wells.

Secretary, Grace G. Pierce.

Proposed amendments to the Constitution, designed to bring about the adoption by the Conference of the biennial plan of meetings and of closer affiliation between the National and Sectional Conference, were read in part by Ralph L. Baldwin, Chairman of the Committee on Legislation.

CHORAL ASSEMBLY

Directed by ALBERT STOESSEL, Professor of Music, New York University,
Conductor of the New York Oratorio Society and the
Worcester Festival Chorus.

Under the baton of this eminent leader, the members of the Conference, on three succeeding days, experienced the thrill of singing parts of Mendelssohn's "Elijah" and other gems of vocal literature. They brought to these assemblies a lovely spirit of eager coöperation, they profited by the expert instruction and they were transported by the magnetism of Mr. Stoessel's personality. The combined efforts of conductor and chorus resulted in inspired singing long to be remembered.

MYSELF AND OTHER PEOPLE

DR. ASHLEY DAY LEAVITT, *President of the City Federation of Churches,
Boston, Massachusetts*

This is surely a convenient way to divide the world. It may hardly seem an equal division but it is a very important one. There are times when individually we feel ourselves to be set against the whole world and the whole world to be ranged against us. Whatever we have to give in the way of service must come out of the individual self. Ability, genius, individuality, are always personal. But when it comes to rendering successful service, that has to be done for the people on the other side of the line. We must make our contribution to them.

There may have been a few geniuses in the world's history who have paid no attention to the world of other people; who have sung their songs, painted their pictures, or told their stories out of the exuberance of their own feeling, regardless as to whether they made any contact with the world of men

and women. The products of some of these geniuses have been so supremely good that the world has accepted them. Such instances are rare. For the most part, in order to succeed in what we do, we do have to understand these people on the other side of the line of our division. We must know their language, their moods, their needs. We must be able to persuade them, cajole them, lead them. If it is true that a man who gains the whole world and loses his own soul is utterly lost, so also a man who cultivates his own soul but loses all his contacts with the world will have nothing to show for it.

Of course all this means that we must deal with ourselves so as to have the largest influence on these other people to whom we would render service. There is, of course, the matter of our technical education for the thing that we chiefly want to do. In these sessions we are leaving a consideration of that to the experts who know what to say about it. Just now we are considering this fact; that whatever our technical ability may be, it is the human personality which acts as an advance agent in all our work. We ourselves may have the finest kind of talent, and yet willfulness, sensitiveness, or morbid moods may come in between our work and the people whom we are trying to teach. The personality of the leader can make the pupil amiable or irritable according to qualities which are quite independent of the teacher's skill in a special line.

Of course there are those people who are so able and have such great reputations that they can afford to be eccentric. In fact we know the people who seem to feel that the bigger they are in their profession the more impossible they are entitled to become personally. We ourselves, who follow the great and the near great, sometimes enjoy the peculiarities, real or assumed, of those who have achieved eminence.

It was once my privilege to know a man who habitually disregarded the feelings of other people. It was said that it was worth while being insulted by him in order to receive one of his most delightful apologies. He would apologize after riding rough shod over other people's feelings.

It is rather a pity that the assumption sometimes goes with greatness that it need not bother with little things like courtesy and consideration. It may be that certain people of very high ability succeed in life, notwithstanding a complete indifference to the moods and states of mind of other people. But even here we are inclined to agree, are we not, that however eccentric great people may be, while the rest of us have to stand it, it is no help to their work or influence. In every instance the personality that charms, awakens interest, encourages effort, must be of the greatest help in teaching and leadership. For the average men and women, such as most of us are, the development and discipline of our personalities is absolutely essential. So long as we have not the authority so that what we say will go anyway, we must contrive to make it go by being the sort of people who commend their work, whatever it is. This is a part of our education we are not likely to get in the schools. We are very apt to neglect it altogether.

People feel that they are as nature and circumstances have made them and that's the end of it. And we are all subject to that strange perversity which makes us persist in doing foolish things, indulging in unfortunate

moods, when we know it counts against us. We excuse it all by saying we were made that way. We can, however, take ourselves in hand. We ought to do so. We ought to look over this line and consider the other people of every kind and condition, asking ourselves how they may be reached, persuaded, interested, encouraged. Then we can go back to the self and do a little training that is bound to have a great effect upon our success in our life's work.

If one may judge by the signs, there is a tremendous interest in the cultivation of personal charm and power today. Courses in applied psychology are patronized by throngs of people. Our magazines are full of advertisements of courses that may be taken by those who want to achieve personal effectiveness. We are not aspiring today to anything quite so pretentious as a course in applied psychology. There are a few simple things that may be said which will be helpful in the training of the self so that it will be a real partner in the work we do.

Have you ever had a desire to put anyone else in his proper place? It is a very common feeling and has been attempted again and again. I do not know that it has ever been successfully done. My own judgment would be that we always resist the attempt on the part of other people to put us in our proper places. The more anybody may attempt to put us in a given place the more we are likely to insist on occupying another place. But there is someone whom every one of us can put in the place that is proper for her or for him. This impulse, like charity, begins at home. If you will only try to put yourself in your proper place in reference to your outlook, in reference to your work and to other people, a great deal may be accomplished toward increasing your effectiveness. The fact is, that being human, our own personalities tend to occupy too large a place in our thought and feelings. We not only get in other people's way but what is worse we get in our own way.

Who has not had an experience when some purely personal matter has come up to ruin a whole day's work and perhaps to ruin the dispositions of other people as well? In certain respects the proper place for the self is a very restrictive place. So far as what we ourselves want or may think is due to us, it may be to our great advantage to put the self in a very small place. Of course here we are dealing with the problem of personal sensitiveness. It is a very real problem, to be dealt with sympathetically. How can we come to have wholesome feelings about ourselves? Is there any way in which we can become immune to the things that hurt us; rob us of our cheerfulness and our poise?

One of the first lessons we may learn as we give any thought to the matter, is that all the other people are just as preoccupied as we are with themselves, and that does not leave them very much time to be thinking about us in ways which we so often worry over. Did you ever go home from some social occasion feeling that you had spoken or acted like a simpleton, to lie awake for hours tortured by the thought of what other people were probably thinking of you? What greater relief could come to such a tortured mind than a realization that every one of the persons over whom you are worrying is probably equally distressed over his own appearance at

the party? Stop in the midst of such harrowing self consciousness and try to think of the other people who did foolish things and the chances are you will not be able to recall one of them. And even if you could recall some such thing it would not excite you to contempt but rather to sympathy for the other person.

We are all familiar with the old Scotch proverb "Oh, would some power that giftie gie us to see oursells as ithers see us." The beauty of this is that when we realize the truth, other people do not see us at all. If we were all practical minded we might dismiss ninety percent of the burdens and the tortures that personal sensitiveness heaps upon us. It surely is a good rule to go by that other people's attitude toward us is as generous and sympathetic as ours toward other people. And this ought to bring a certain freedom and confidence in all our actions.

It is important for us to decide which does come first with us; are we in life for the work that we can do, devoting ourselves to that work; or are we in life for ourselves, always asking that the work we do should bring us recognition and reward? If we are in this latter state we are giving the self altogether too large a place. It will make trouble for us constantly. There is no happiness in that line. We must forget the self in order to find it. The most wonderful moments we ever know of freedom and enthusiasm are those when we have lost this blighting self consciousness in the joy of doing something really worth while.

I have recently read a story in which one character asks a pretty searching question of another. It was the story of a girl who was doing a very great piece of work. There was no question but that her heart was in it. She believed she was serving a cause, but some things she persisted in doing alienated sympathy from the very cause she wanted to advance. And her friend asked her this question, "Is it really the cause you are interested in, or your own personal advocacy of that cause?" That is not a very easy question to answer. I do not believe that many of us are entirely free from an interest in our own position and recognition in the work that we have to do. Yet the ideal is clear. It is in serving the cause that we are going to find our freedom and our power.

There are politicians in every profession who achieve some success by self seeking, but more people defeat themselves by the spirit which is ever demanding attention and recognition in personal terms. Do not mistake the spirit in which I am saying this. We are not going to be wholly self-effactive, but to lose one's self in the work, especially in such work as you people are doing, is to gain the very best type of healthy-mindedness concerning oneself.

Often times the cure for a rather distressed and discouraged state of mind is in the ability to laugh at one's self. In one of David Grayson's "Adventures in Friendship," a situation in which he and certain other people whom he was interviewing were almost threatening each other, was suddenly saved as it struck him how ridiculous it all was and he burst into laughter which soon became contagious. We all know the story of Abraham Lincoln, when Mr. Lovejoy came to him and said, "Mr. President, I have just been to see

Stanton and he says that you are a d——n fool." If we did not know anything more about the story than that, we could probably tell the proper kind of righteous indignation with which to reply to such an insult. As a matter of fact, Mr. Lincoln said, "Did Stanton say that? Well, he must be right, for he generally knows what he is talking about." And so he side-stepped a situation that ninety-nine men out of one hundred would have taken hold of in such a way as to produce endless trouble.

It is a great gift to take oneself lightly, for the more we can cultivate it the more serenely are we likely to travel along the way of the things we are really here to do.

One of my favorite stories is "Big Tremaine" by Marie Van Vorst. It is the story of a man who goes through a very testing ordeal to prove to other people the integrity of his character. There comes a time when the test seems almost too much for him. He asks this question of a close friend, "What is the measure of a man's soul?" His friend replies, "It is as high as a man can think." "No," said Tremaine, "it is as long as he can endure." I would like to add a third specification and say that a man's soul has the breadth of his affection. Here then we have three significant measurements for the soul or the personality; tests by which we can find out just what our personal quality is. I suggest that you apply them very practically and use the suggestion from day to day as you seek to develop the kind of spirit that, glowing in all your work, will carry it with force and conviction to other people.

What is the measure of your personality? It is as high as you can think. Let us change one word in that reply as given in the book. It is not as high as you can think: it is as high as you do think. In one of Dorothy Canfield Fischer's stories she gives an account of a quarrel between a husband and wife, arising out of the fact that the wife in the case had developed a great friendship with a scrub woman. The husband could not understand it. He vented his ridicule on the relationship. When he could not say anything more, he added, with great scorn, "Why, the woman cannot even read." Whereupon the wife retorted, "Well, you can, but you don't."

There are a great many things that we can do that we do not do. We all can use our minds in ways that will bring to us the finest understanding of service and the highest conception of the work we are in the world to do. The practical question is, do we? I can think of no class of people who have the right to a higher conception of their calling than you who play so vital a part in the education of the spiritual life of the coming generation. If you want a great personality to help you in your work, think the highest thoughts about it. Take time to read the finest things that are said concerning it.

In the second place, your personality will always be tested by your power to endure. It is not the people who begin well who succeed, but those who hold out. Success often lies just over a steep hill and many, many people, in discouragement, halt before they get to the summit where the way clears before them. It does not avail us anything to fight our battle half way through and then leave behind an unfinished task. Real achievement is the

reward of keeping everlastingly at the problem we have taken up. Whoever has the courage to persist, to hold on in spite of discouragements, will achieve the kind of personal power that we call magnetism. That is the sort of people others are looking for and will depend upon.

I recall a verse from one of Robert W. Service's poems:

"And so in the strife of the battle of life
It is easy to fight when you're winning;
It is easy to slave, and starve, and be brave
When the dawn of success is beginning.
But the man who can meet despair and defeat
With a cheer, there's the man of God's choosing;
The man who can fight to heaven's own height
Is the man who can fight when he's losing."

What is the measure of your personality? It is as high as you do think. It is as long as you can endure. And finally, personality needs the attractiveness of the friendly spirit. It will have the breadth and the sincerity of your affections. It is necessary to like people if you are going to do anything for them. I cannot imagine anybody ever having written a song which the people have accepted, who did not love those for whom the song was written. We cannot cut ourselves off from these other people of the world by any snobbish or selfish indifference and expect to succeed in the work that we are doing. How do inspirations come to men save along the invisible lines of that friendliness by which they remain in sympathetic contact with other lives? It is through affection that we multiply ourselves by the power and interests of all of those in whom we come to have a genuine interest.

Test it in these ways, cultivate it by these methods. The spirit of every one of us can grow in stature until the personality will radiate a new power, giving eloquence to our speech, a new beauty to our tones, and the only kind of authority that ever makes for real leadership.

THURSDAY, MARCH TENTH

THE COMPETITION FESTIVAL

A ROUND TABLE DISCUSSION

MRS. WILLIAM ARMS FISCHER, *President of the New England Festival Association, Boston, Mass.*

COMPETITIVE FESTIVALS

MRS. WILLIAM ARMS FISCHER, *President of the New England Festival Association, Boston, Mass.*

To every age since time began, there has come a challenge. Perhaps it has been a challenge to discover, to rescue, to free from bondage, to conquer, to inspire, to heal, to reform or just to lift to higher levels of culture and morality. But whatever form this challenge takes, it is a challenge, and from this ceaseless challenge throughout the ages has come all progress.

The premises as set forth in general, are equally true, when applied to education. What would athletics mean without the challenge of competition? Contests in sport and art are as old as the world.

That competitions have entered the art world is but natural, for whatever stimulus has come as a result of contests in athletics may be applied to the arts, particularly to music, namely, to incite a greater interest in the subject in those who already love it, to implant a consciousness of the art in those who have yet to feel its power and, what is equally important, to secure recognition and support from the citizenry in behalf of the children and for the sake of the art.

The Competitive Festival, known as the Eisteddfod, was originated and practiced as far back as the tenth century in Wales. The literal meaning of the word is "a session." To the musical world it means a singing and literary carnival. They have become a great national sport, these annual meets, rotating from North to South, when the whole country joins in singing oratorio. It is not an unusual occurrence, to have five thousand singing as one choir and at least twenty-five thousand listeners, most of whom have at one time or another sung in the Eisteddfod, the parents and grandparents chanting the familiar arias in which perchance they had proven victors.

The movement finally spread to England, but its vogue has carried a period of only fifty years. The first trial was at Stratford, London, under John Spencer Curwen. But it was left to the genius of Mary A. Wakefield, an amateur singer, to see the great idea of democratizing music through the Competitive Festival and to put the plan into operation in the country districts of the north of England. In her most sanguine dreams Miss Wakefield could scarcely have pictured what her activity was destined to do for music in her country. At the present time, there are about two hundred competitive festivals in Great Britain and her colonies. Canada is infected with the Competitive Festival from coast to coast. In western Canada, Alberta Province, choruses, trios and soloists of all classes travel hundreds of miles to enter the contests; in the Calgary district the Knights of Pythias support the whole movement. The beneficial influence of the acquirement of technique and knowledge of music by the contestants and the general musical information acquired by the listeners is Canada's greatest means of musical culture. English and Canadian music-leaders unqualifiedly testify, that contests are the means of raising the standards of performance as well as of spreading the greatest possible interest in music in the community. Granville Bantock, England's great competition bard, has repeatedly spent weeks in Canada adjudicating from coast to coast.

In America, the Competitive Festival has long held sway in the Welsh settlements of Iowa, Illinois, Pennsylvania and Ohio. The Germans have held their Saengerbund and Turnverein Festivals, where as many as 2000 singers from several states assembled in carnivals of song. In spite of the lack of beer, they are again reassembling their forces and the old joy and spirit of song again resound in halls, formerly stilled by world strife. In Southern California, Florida and New York, there are well organized and successful music competitions.

It is in the public schools of America that the Competitive Festival is destined to fulfill its greatest mission. A survey of the schools of the United States indicates that where contests and coöperative meets are annual events, there is the most rapid development of bands, orchestras and glee clubs. By the same opportunity, there also will be found a higher grade of performance.

By reason of frequent comparison and matching skill a better balance of instruments as well as voices is bound to obtain which seems to solve the problem of equipment.

Wisconsin, Iowa, Nebraska and Kansas are well known for their high school meets. Think of one hundred and four high schools of Kansas in the All Kansas Music Competition Festival with three thousand contestants! The contacts of teachers, principals and superintendents, parents and citizens of a whole state, gathered as of old, to witness the combat and to applaud the victors, not in bull-fights but in the conquest of music. In the words of Will Earhart of Pittsburgh, "I think this contest is one of the most promising things musically in the United States; you are getting the spirit of music diffused into solitary and remote parts of the state."

We take it for granted that this audience knows the national movement for Band Contests, encouraged by the Music Supervisors National Conference.

VALUES OF CONTESTS—REACTION ON PUPILS

Gives a tangible objective for music study. Stimulates desire for better understanding and a higher grade of performance. Increases attendance at rehearsals. Develops sportsmanship in losses. Awakens the whole student body to an increased respect for music. Trains many talented students for a vocation.

REACTION ON THE SUPERVISOR OR DIRECTOR

Requires definite organization of competing groups. Gives experience in preparing a definite standardized program. Evaluation of skill with competing conductors. Increases professional consciousness and courage. Increases respect for the Music Department, as well as for self, with the faculty and the school board. Publicity in press, acquired personality, power and importance in the community. State and national recognition for the winners.

SCHOOL REACTION

Music Department emerges from obscurity, placed on basis of science, laboratory and vocational equipment. Superintendents recognize music as a focus to draw the attention of citizens to the other departments of public school activities. Legitimate publicity for a city, as a stimulus and example to other towns. Increased appropriation for equipment and instruction.

NEW ENGLAND MUSIC FESTIVAL ASSOCIATION

As contests and music meets seemed not to have invaded New England, it was decided to form an association which would assist the supervisors by providing opportunities for frequent contacts to develop Festivals (with or

without contests), where the schools might participate in well prepared programs and where the above mentioned values would be attained. Hence, the New England Music Festival Association.

In the first year, there gathered in Boston nineteen bands and twenty-two orchestras, sponsored by the Music Week Festival Association. This event and its attending period of preparation in the thirty-eight towns constituted a campaign of publicity and demonstration for band and orchestra equipment and development in New England. The results far surpassed all expectations. They came twenty-one hundred strong. The bands appeared on Boston Common in successive concert numbers and advertised thirty-eight towns of New England in colorful parade through the streets. Later they assembled at the Arena for the successful performances of twenty-two orchestras. To close the program nearly one thousand children played in the largest children's orchestra ever assembled in New England. They joined the massed bands in one grand ensemble of two thousand players, with the late Frederick N. Innes as guest conductor. An atmosphere of sublimity pervaded the hall. The second year a much finer performance obtained, with higher standards of music and a noticeable improvement in equipment. This year a still higher aim will be set and plans for a choral conclave of high school boys and girls glee clubs and mixed choruses are already under way. In 1929 we shall have one of the greatest Festivals ever assembled in the New England States, as we are looking forward to the complete organization of each state for a fully rounded out calendar of contests with the objective of a central feature which combines the best.

COOPERATIVE VERSUS COMPETITIVE FESTIVALS

ELBRIDGE S. PITCHER, *Director of Music, Auburn, Maine*

I recall the fact that at our Conference at New Haven, two years ago, Dr. Dann gave a most interesting and instructive paper on this subject, and I remember many of the good points he made and I think we may all agree that under certain conditions these contests are very valuable, especially to adult clubs.

My uncertainty in regard to the matter concerns the younger people, orchestras, bands and glee clubs in the secondary schools.

I am inclined to think that strenuous competition is one of the great evils of the age. We can trace many of the world's ills to this questionable practice. National and international jealousies and intrigues are fanned to flame by it. The world seems contest crazy. Only last week I read that a man challenged another to a banana eating contest!

In our schools, athletics and debating furnish all the contests we need. I am somewhat inclined to think that music should be handled in a different manner. If it is necessary to promote contests, in order to stimulate music in our schools, there must be some trouble with the personnel of the teaching force or with the manner of presentation. I am a firm believer in school music festivals, but at present I am more in favor of the coöperative kind. I have had more experience with this type.

About seventeen years ago we organized, in Maine, state wide music festivals, in connection with our State Teachers Association meetings and they have been continued each year since that time, with two or three exceptions. The chorus and orchestra were assembled from the various high schools and the programs were very inspiring to all concerned—pupils, teachers and the general public.

In 1916 we organized a two-county festival along the same line, and it continued for five years to be the leading school music event in these counties. We have recently organized The Central Maine School Music Festival to be given on May 6th of this year. The various schools, about twenty-five in number, will send orchestras, bands and glee clubs to perform as units at one performance, with a grand performance by the united student bodies to close the festival. There will be no contests,—everybody happy and enthusiastic. This to me seems ideal. Two of our high schools are bitter athletic rivals. In nearly all the athletic events between these two schools, it is hard work for the officials to avoid a riot. We would not dare to try to stage a competitive music meet between these two schools—it could not be done—but we do have them give joint musical programs and they thoroughly enjoy working together in this friendly way. Music is a great leveler.

Another matter comes to my mind. This is in connection with classification in these competition festivals. It seems to me that this matter needs serious and careful consideration.

In our New England Festival and Contest—and I presume the same custom exists in national and in state contests—class A includes all organizations in all schools having an enrollment of four hundred or more: class B includes organizations in all schools having an enrollment of less than four hundred.

It does not seem to be fair for a band, orchestra or glee club from a school of barely over four hundred students, limited as such an organization must naturally be in talented material, with meager time allotted for rehearsals, under a general supervisor (who must conduct all the musical activities, vocal and instrumental), to be placed in competition with clubs from schools having fifteen hundred to two thousand pupils, with their special vocal and instrumental instructors, with two or three times as many periods for rehearsal each week and with more talented members; while other schools of practically the same character as the first mentioned schools, with enrollment a little under four hundred are enjoying the advantage of competition with organizations of about their own abilities.

In Maine we have only two or three high schools of over a thousand pupils and these schools have never participated in a contest. We have quite a number of schools of from four hundred to seven hundred students but it is practically useless for them to compete with the larger schools of New England on this basis. Good sportsmanship and good will are the only qualities that will induce these schools to participate.

It seems to me that this condition can easily be remedied and I respectfully refer the matter to the people responsible for classification in these contests.

INSTRUMENTAL MUSIC AND ITS RELATION TO THE CURRICULUM

A ROUND TABLE DISCUSSION

NORVAL L. CHURCH, *Teachers College, New York City, Chairman*

CHANGING CONCEPTIONS IN INSTRUMENTAL MUSIC

NORVAL L. CHURCH

One has only to review the history of Instrumental Music in the public schools to understand why certain conditions frequently exist and to realize why modern educational thought is tending to bring about certain changes. Instrumental music, prior to its entrance into the public schools, was thought to be for only the especially endowed individual. The teaching at this time, while technically sound, lacked much in pedagogical treatment. For example, consider the matter of coercion as applied to teaching. Modern education tells us today that while this method of teaching may occasionally be used, it is, at best, a very wasteful and even dangerous procedure, the consistent use of which is a mark of very poor teaching. In spite of general argument on this point, there is no doubt that our music teaching has suffered much and is still suffering from this too common type of teaching. How are we then to interpret the frequent examples which seem to show that a child may be forced to practice an instrument and still learn to love music? This is probably due in most cases to the fact that the child who learned to love the subject was quite talented. The laws of learning tell us that the child learns best when the teaching processes bring satisfaction. The talented child will, if he is sufficiently gifted, advance no matter what methods are employed. His natural powers soon place him in a position to enjoy his own work and to command commendation from his hearers. This satisfaction offers sufficient reward for his efforts and will not only make his progress rapid and sure, but will create in him a love for that which has given him this satisfaction.

It is natural that early attempts at class instruction should be nothing more or less than expanded individual instruction. This conception would, of course, make no appeal to general or group interest and would probably carry with it many undesirable principles of teaching. Good class work must always be interesting enough to hold not only the attention of the individual, but also that of the entire group. For example in reading, this adaption has led to the use of selections which have a hold on the pupils' imagination for their own sake, so that while following the story for their interest in it, they get control of the technique of reading. Education has long since abandoned the alphabet method, and instrumental music is also dropping many of its inconsistencies in teaching.

However, before we go further into the educational significance of instrumental teaching, let us not overlook some of the fine practices which can be carried over from the private teacher. First of all, if instrumental music has the value we firmly believe it to have, it will do something for

practically every child. Experiments have demonstrated the wisdom of that wider participation which allows children to become members of the band or orchestra without any previous knowledge of music. This, of course, breaks down the usual barrier and allows the child to gain his technical knowledge while participating in the activities of the group. Such procedure will, naturally, present many problems and while the fact that much new talent will be discovered is in itself a fine feature, it also means that the instruction from the first must be as technically sound as that of the best private teacher. In our enthusiasm to obtain results quickly, we must always remember that some of our beginners will want to follow music professionally, and it is not fair to make it necessary for them to retrace their steps when they start their period of specialization. In addition to this caution in the matter of technical development, we must never lose sight of the fact that we are working with an art and must give the child the richest musical experience possible. While the advanced player as well as the beginner will gain much from his experience in the social group, an experience which tends to develop leadership, coöperation, responsibility, initiative and orchestral routine, one must also realize that the individual who pursues seriously the study of an instrument is not content to remain at a standstill, musically. Necessarily, the advanced players will be limited in number, but there is much beautiful music for practically any combination, and some of this should be utilized to stimulate and advance these players.

While it is of the utmost importance that we know what we are doing musically, it is equally as important to know where we are going educationally. Do we today realize and make use of the laws of learning in our band and orchestral rehearsals? The laws of learning demand that we have a "mind set" for the problem we are to solve. This problem may extend over many rehearsals. Also we must create in the mind of the child a readiness for the special problem of any given rehearsal. Then the law of exercise must be so applied that the child will derive satisfaction from that which is right and annoyance from that which is wrong. Let us always remember in all our teaching, that nothing succeeds like success. Many boys find themselves only after discovering something they can really do and after experiencing this feeling of success.

I recall the case of a boy who had been outlawed in practically every school in the city. He came to a certain school entering the eighth grade. After hearing the mother's story about the boy, the principal advised her to buy the child a horn and let him enter the band. The boy was a strong, healthy, energetic lad, but at first he was anything but an asset to the band. The director proceeded to become acquainted and discovered the boy had much to offer, but first it was necessary to assign him something he could really do and for which he alone would be responsible. He was therefore given a second cornet part and led to see the importance of his part to the whole. He was made the only second cornet player although there were other players available for that part. The "inner urge" within the boy changed him from a liability to an asset. The mother was both surprised and pleased because of the change in attitude the boy displayed about the home, and her

story of the boy's remark explains this change. He said, "You know, Mother, I am the only second cornet player we have in our band, and our first concert is coming pretty soon. I just must take care of myself—I do hope I don't get sick." The boy had probably never seen a sick day in his life.

Education today tells us that many kinds of learning go on at once. This again increases our responsibility. The primary aim will be the main problem in a given lesson, but in addition, many opportunities for development will occur, which if followed up would be in themselves valuable but might lead away from the main problem. In the playing of a composition an interest in peculiar rhythms might be developed which to a certain point would aid in mastering the composition, but if followed too far would lead away from the big problem at hand. There may be any number of these secondary considerations, all of which must be treated wisely by the teacher. The third type of learning, which is always present at every rehearsal, has to do with such things as attitudes and appreciation. These concomitant learnings are coming more and more to be considered of the highest importance in modern education. Things are changing so very rapidly that it is a puzzle to know just what to teach. Educators have therefore decided that we must teach the child to be expectant of change and above all else to develop right attitudes which will insure happiness no matter what changes take place.

Therefore the rehearsal of a composition may mean right or wrong attitudes in several directions. The love for music and the appreciation of it may also come under concomitant learnings. Others might be the forming of independent, yet dependable, judgments in music such as standards of accuracy. It is a pretty hard matter to assign attitudes and appreciation; they will be a part of every lesson. Happiness, a thing so vital in education today, is easily obtained through music and must always be one of our aims. Happiness we know is largely a matter of pleasurable activity and surely no subject in the curriculum today has more to offer than has instrumental music.

Instrumental instruction, then, because of the tendency to carry over individual teaching methods has a strong tendency to neglect desirable educational procedure while retaining much emphasis upon technique. If it is to serve the greatest number, wider participation must be allowed. Also, this instruction must be so sound that children wishing to continue with music will find they do not have to retrace their steps. Not only is there a need of accurate tests for determining the proper instrument for each child being felt more, as participation increases, but also for clarified ideas as to what constitutes the best music for the child.

Education is now changing very rapidly and it seems that every change suggests a new opportunity for music to serve, and increases the music teacher's responsibility. Not only has the curriculum undergone a change, but the contents of the subjects themselves are being readjusted. As we discover the real values of the various subjects, it becomes clear that music will have an increasingly important place in educational programs of this country.

Many more or less important changes are coming about but it seems in general that the changing conceptions in instrumental music are those inevitable changes which are brought about by the new demands of a changing education.

THE CURRICULAR MUSIC TEACHER AND INSTRUMENTAL MUSIC

LEONARD ELSMITH, *Riverdale Country School, New York City*

Mr. Church has scheduled me to talk on: How the Curricular Music Teacher can be an Instrumental Teacher. I am sorry to have to tell you what I have already told him, that I don't know the answer to that question! So following the Yankee prerogative, I shall ask another: Can the Curricular Music Teacher escape being an Instrumental Teacher? I do know the answer to that. It is No. In the next few minutes I shall try to explain this categorical negative.

In the first place, I mean that at some point in the curriculum, whether in the 4th grade or in the Senior High School, the curricular music teacher will meet, even in spite of efforts to avoid it, the problem of group instrumental work. Our present music program in primary and secondary schools, so far as instrumental work is concerned, is a jumble of parental idiosyncrasies. How do your 4th, 5th and 6th grade boys elect an instrument? In nine cases out of ten, because mother used to play the piano beautifully before the home cares interfered with her practising, or because Uncle Jim has a fiddle that some one says once belonged to Paganini and which now in a moment of misdirected enthusiasm is loaned to Willie. Now what is to be done with all these pianists and violinists? I wonder how many in this room have as vividly in the mind's eye, as I have, the interminable and devastating pupil's recital which in the mediaeval age of music (not so long ago) answered that question. It is the present practice of music schools that I know, to gather these pianists and violinists into ensemble groups of greater or less number, in which the separate parts are less difficult than in soli and in which the individual gets the sense of coöperative effort. I see this ensemble work as the first presentation of the instrumental problem in the curricular music teacher's task.

You will ask "Why? Is this not the piano or violin teacher's job?" As a rule the solo teacher neither can, nor wants to do this ensemble work. If you, because you are a class teacher, are to handle it, you must have time to get these little groups together, a rehearsal room with at least two pianos in it, and some proficiency in arranging simple instrumental accompaniments to folk-song or adding parts to children's solo books—thus to a piano duet you may add a violin part, or to a violin and piano duet, you may add a second piano or cello part. The added parts may be nothing more than open strings, provided they harmonize with the composition. The tiniest instrumental beginner loves to play his first tune to the class while you improvise an accompaniment. I look upon this ensemble participation for every instrumental student from the very start as an essential part of his musical experience.

For the moment I must turn to a personal point of view as the only experience in which I can talk intelligently—and perhaps not as one having authority even on that! My business primarily is to lecture on Music Appreciation, aligned with that to train glee clubs and to direct school orchestras. I emphasize this, because all our music work in Riverdale Country School is based on the incontestable thesis set down in these terms in the National Education Association 4th Year Book of the Department of Superintendence: "The aim of all instruction in music is appreciation. Any music instruction whatever that does not lead definitely towards appreciation is a failure." Now I am quite aware that this appreciation is as definitely advanced by the beautiful songs set for singing in the music program of the 4th grade, as by the series of evening lectures on form, opera, and oratorio which is open to boys of our senior high school.

My teaching is spread over three sections of this school:—grades four to six, junior high school and senior high school. It is a proven fact, as far as I am concerned, that boys in the grades will absorb like sponges anything presented to them in interesting and varied fashion. They love a glee club—especially if there are other boys not invited to join!—and pictures and phonograph records of instruments of the orchestra are fascinating monsters from foreign lands. In the senior high school, the boys are as a rule old enough for simple part-singing, and they like it when it is voluntary and run by them as their own club. Here too, participation in the school orchestra is offered to those able to read a simple part at sight. They have had, we hope, some of that ensemble experience which I have stressed, and so a place in the orchestra becomes an object of competition. But with junior high school boys, it has been my experience that nothing suits 'em!—soprano singing is "girlish," piano playing "dull," and concentrated attention for forty minutes on any phase of music you present totally impossible. In the words of an eminent pedagogue, boys at this age are "grasshoppers for energy, but hell for direction." But get a small group of these grasshoppers into your room with a dozen unusual instruments, and they will entertain themselves royally for three quarters of an hour—or more—if you can stand it. I say "if you can stand it" advisedly, for far from any difficulty in interesting boys in other instruments than those which association has made familiar, no more potent pastime exists than to raise the roof with a trumpet, a tuba or the false high notes of a clarinet.

Joshua we are told marched seven times around Jericho with his priests blowing trumpets and then the walls fell down. I can readily believe it. Without reflecting on Mr. Church's direction in any way, I sometimes marvel that Teachers College holds up as it does! Of course much depends on whether you want a band or an orchestra. In my own case, one of the difficulties of the instrumental enthusiasm is the overbalancing of the strings. It seems that this can only be avoided either by definite restriction as to the number of brass you will accept or by redirection towards other instruments that you do want. In this connection, who chooses? Especially when youngsters are about to begin an instrument, are you going to make the decision for them? It is fraught with grave risk, if in the future it proves

to be not the one they want. They may regret the money they invested in the instrument and the time they invested in taking lessons, even though they got a lot of pleasure and musical satisfaction out of their early enthusiasm.

How then, and by whom, shall these difficulties be overcome? Here are a few suggestions, partly theory yet sufficiently tested to be valid. The school should, I think, equip its music room with a few sample instruments selected by the director as simple to play or as bizarre or as inexpensive. This gives the boy a chance to experiment with several, before buying his own choice, and the director can observe which type of instrument suits the boy best. I have bought at various times a recorder (reproduction of the Elizabethan instrument), a baritone horn, a Swanee whistle, a one-string knee fiddle—all these because they are old and unusual—but I think it is a mistake for teachers to have to get mixed up in the business of trading in instruments. It is the school's job in which there need not be a large investment.

We are being swamped with literature about teaching piano in classes, obviously to avoid the tremendous charge for good private instruction. I have seen Mr. Church handle a group of fifty mixed instruments and hold and train them in sections, with only a good pianist as assistant. If you and I cannot play all the instruments he can, we can take small groups interested in one instrument or in one type of instrument and work out their problems *and ours* with them.

As far as you and I as instrumentalists are concerned, there are several paths of approach: experience in classes under some man versed in training many instruments, study of some standard textbook on instruments, and practice in our own free time on the instrument we are at the moment interested in. This, as some one in Dickens said of eating an orange, ought probably to be done in the privacy of our own boudoir, but it is amazing how much can be accomplished by ourselves with a good instrument, a helpful start, and some intelligence.

FITTING INSTRUMENTAL MUSIC INTO THE SCHOOL DAY

ROBERT E. SAULT, *Lawrence, Massachusetts*

Fitting instrumental music into the school day in the grammar school is more of a problem than in the high school. But there are ways it can be done in the grammar school.

If you happen to have a principal who feels that he can schedule the instrumental work during school time, then your worries are over. You can help him out by rotating the period for music so that a pupil who misses another subject such as geography or arithmetic misses the same subject only once in three or four weeks. And a very important thing for you to impress upon your principal is this fact, that the pupil, in missing his geography or arithmetic for an instrumental class, be it orchestra or band or lesson upon an instrument, is likely to be the gainer by it.

It should be possible to offer instrumental work as an alternative for the manual training or domestic arts course. Why should a child who has

musical talent and desires to develop it, be made to attend class in manual training or cooking when that talent can be fostered and developed by instrumental work in the school. This is all the more true when we realize that this music work may function in his life and in the life of the community more than any work he may take in manual training or domestic science. It should be possible to schedule the instrumental work at the same time as other vocational subjects in the school, having the pupils with musical talent go to their music and the others to the other subjects.

It is always possible to make a compromise with the school time and begin the rehearsals a half hour before school begins or before it closes and continue it into the school time or after its close.

In the high school, the problem is much easier. There it is possible to assign a definite period for the instrumental work and build the rest of the pupils' schedule around it. Nearly all high schools today have classes in theory and harmony and music appreciation and these come during the school day. Why shouldn't the instrumental work be included among the regular school subjects included during the school day?

In my own school we have this plan. All pupils who desire to play in the band or orchestra, so designate on their program which they pass in for the next year's work. All these pupils are given as free period the last period of the day. The rehearsals can be scheduled during this free period and can be extended after school if the instructor so wishes. It also happens that in our school there are certain subjects which come only twice a week. If these subjects are scheduled in the next to the last period, there are certain days in the week when a double period can be had.

There are many advantages in having the instrumental work come during the school day. In the first place, the child's life is so filled with activities, that many times rehearsals outside of school time are very poorly attended. The gain in better attendance necessarily means a gain in the efficiency of the organization.

If music is regularly scheduled, the pupil feels that music has equal standing with any other subject in the school. Music gains in its importance as a regular school subject and not just as an extra-curricular activity.

From the supervisor's point of view, the question may be asked: "Why should the length of day of the supervisor be twice as long as that of any other teacher in the school?"

In many high schools, particularly of the vocational type, instrumental instruction in all phases is being taught in regular, scheduled periods. Perhaps the most highly developed scheme of this kind is at the Cass Technical High School of Detroit. There, any pupil who takes this instrumental course has the opportunity to learn how to play at least two different instruments, and to apply the skill so gained in the band and orchestra.

Mr. Comfort, principal of that institution says: "A student who has the talent and wishes to follow the profession of music has as much right to prepare himself for his vocation in the public schools as another who chooses to elect engineering, science, law, medicine, or any other of the many professions which may be learned in our schools, colleges and universities."

The great need for the supervisor is to demonstrate by superior work the value of Instrumental Music; having done so, a little assertiveness on his part should bring the desired result.

SIGNIFICANCE OF SCHOOL INSTRUMENTAL MUSIC FOR LATER ACTIVITY IN COLLEGE AND LIFE

L. V. BUCKTON, *New York City*

In discussing this topic I have purposely limited myself to bands for the following reasons:

(1) Band work, involving the use of the more vigorous instruments, provides elements of physical training, such as correct breathing, correct carriage in uniform and marching technique.

(2) I believe that it has wider use in college and later life than orchestra, and that, on account of the greater ease and speed in securing results, it should precede orchestra work.

In order to gain a fair evaluation of the effect of school bands on later activity in college, I have collected the following data from forty-one universities in twenty-one states:

31 band directors are members of the music faculty, 5 are connected with some other faculty of the institution.

Bands number from 30 to 210. Total enrolmen of men 2680, of women 114 or a grand total of 2794.

Money invested in uniforms furnished free by college.....	\$ 69,020
Furnished by the army for Reserve Officers' Training Camp Bands	12,823
Provided by students	19,564
	<hr/>
	\$101,407
Estimated value of instruments.....	195,580
And other equipment	100,000
	<hr/>
Total investment	\$396,987

Over two thirds of these bands are classifying themselves as concert organizations, rather than military bands. They performed at 903 functions connected with athletics and at 668 occasions of various character. Their average time spent on rehearsals is 193 minutes per week for 35 weeks.

While the continuance of band activities from school to college can easily be demonstrated by figures, the perpetuation of this interest in later life is no less important, if not so readily provable by statistics. Reference is made to the numerous lodge, industrial, community and municipal bands, many members of which have received their first instruction in school.

Perhaps the greatest value of instrumental instruction for later life lies in the cooperative effort, in coordination of eye, ear and hand, and in the need of the subordination of self in the interest of the group.

In order to further the speedier and more efficient development of instrumental instruction, research should be made as to the exact value of various instruments for different types of children, as to the best method of financing, organizing and administering, as to the aims of this training, as to means of perpetuating interest beyond school age, as to methods of teaching and as to its effect upon health.

We may not be able to obtain objective data on all these points at an early moment, but a broad investigation of the most proficient organizations and the most effective instructors will provide us with a better working basis than we have at present.

INSTRUMENTAL MUSIC AND THE MORALE OF THE SCHOOL

CHARLES C. TILLINGHAST, *Associate Professor of Education, Teachers College; Principal, Horace Mann School for Boys, New York City*

One of the greatest problems of the high school administrator is that of evaluating, on bases that are sound professionally and defensible practically, the almost countless demands which are made upon the time—as represented by an inclusive school day—and the space—as represented by the available rooms of the school building—of his organization by the various subjects of study which are or desire to be in the curriculum of the school. He is ever confronted by the necessity not only of making choices and decisions on the basis of the educational worth, cultural, vocational or skill producing, of any actual or desired curriculum offering, but the necessity as well of determining how the budget, generally none too adequate, may be expended in the manner best calculated to bring the highest good to individual pupil and school as a whole. There is the further obligation for him to fit the elements of the curriculum which is finally chosen into the physical building in which his organization is housed. We often find, moreover, that the harassed principal is forced along a certain line of choice because of the presence of so-called outside criteria—Regents, college examinations, examinations set by a State University, or the like. By regal pronouncement certain subject must be given so many times a week for so many weeks—and that's that!

It is not at all strange, therefore, that we find wide variation in curriculum making, when we investigate those offerings which are not generally considered as major or "Alpha" subjects. Although it is true that there have for many years been schools in whose curriculum much attention has been paid to the fine arts in all of their expressional and appreciative aspects, and although it is equally true that the recent searching investigations which are being conducted in the realm of curriculum making, bringing new emphasis on values not as immediately obvious as a college admission unit, are turning our eyes in a new manner to the worthwhileness of the arts, we still find all too frequently that music, as one form of art, is tolerated rather than welcomed and given a minor position in the program

of events, driven there not only by shortage of rooms and shortness of time, but by lack of proper evaluation of the contribution which a strong department of music may make to the common good. There is, fortunately, a marked change in the attitude toward music on the part of administrators in high schools; and it is the purpose of this paper to record, in rather conversational form, the impressions of one principal with reference to the effect of music upon the morale of the school.

If one makes a historical study of high school music, he will find, I feel sure, that there has been a change in the kind of music offered, as well as in the method of teaching. Twenty years ago, general high school music, other than individual voice or instrumental instruction, took the form of "part singing," and much of the work that was done of this sort was educationally of real value. We find in these earlier days, also, high school orchestras, although far less frequently than we find choruses. As we stop at the end of the next decade, finding ourselves at a point ten years ago, music appreciation has made its appearance, and to chorus singing and orchestra production has been added a new phase of music as an art. At this same time we seem to discover a certain reaction against the rote teaching of scale reading, and a tendency to learn by musical units rather than by single notes, insofar as part singing is concerned. The perfecting of the Victrola, with its many names, at the same time that it gave a great impetus to what we are calling Music Appreciation, apparently slowed up, to some degree, the orchestral output in the country at large. Five years ago the high schools, along with all the rest of the world, were hard hit, or hit hard, by jazz; and almost at once the reaction against the formal technique of note reading, the somewhat slumbering orchestra instinct, and perhaps in some places a revulsion to the sort of Music Appreciation that was being taught, conspired together to drop into our midst a crowd of saxophone and trombone players, with enough banjos, banjo mandolins and derby hat muted cornets to furnish every single high school in the country with an orchestra—of a sort.

This paper is concerning itself only with the problem of real orchestras and bands that have been salvaged from the flotsam and jetsam of these aggregations of "saxophone artists." I am asking a few categorical questions, and attempting, out of the experience which I have had, to answer them specifically. First, shall I encourage instrumental instruction and expression in our school? Yes. Why? Because I feel that the expressional side of music should be as actively developed as the appreciative. Second. Is this instrumental music so important that it deserves consideration even to the point of adjusting room and program schedules to admit of its inclusion in a general program? Yes. Why? Because I feel that instrumental music is an integrating force which has value over and above the value to the individual children involved. Third. Should this work be extra-curricular, as that term is rather generally used? No. Why not? Because it admits of as organized arrangement, as regular preparation, and as definite a basis for scoring for purposes of school records as any other subject which may be offered in school. Fourth. Should this orchestral or

band work be done in the regular school day? Yes, as far as possible. Why? In order that the work may have equal dignity with other elements of the curriculum. Fifth. Should there be graduation or other credit given for this work? Yes. Why? For the same reasons as were just enumerated. Sixth. Should this work come under the head of the regular Music Department of the school? Yes. Why? Because it is music. Seventh. Should only trained musicians be urged or expected to enter the orchestras or bands? No. Why not? Because through these organizations it is often possible to "discover" musical ability which up to the time has never been suspected; and the natural diffidence of an individual is lost in the contribution of a large group. Finally, in this connection, is faulty musicianship on the part of beginners outweighed by the advantages of "open membership" in orchestra and band? Yes. Why? Because, to state it most briefly, there seems to be a certain mass acceleration in learning this sort of music, which makes it possible for an untrained player to progress with a greater rapidity when he is a member of an organization than when he is struggling along by himself.

I am, however, frankly more concerned in this presentation, with the effect of instrumental music upon the morale of the school as a whole, somewhat apart from the results, excellent as these are, in the discovering of unexpected musical ability on the part of one or many. Do I feel that school morale is increased by the encouragement of instrumental music? It has been my constant experience to find such to be the case; and that fact is perhaps the weightiest reason—as much of a lover of good music as I hope I am—that I have strongly encouraged the formation and the continuance of bands and orchestras. The time is all too short for me to catalogue all of the good results that I feel sure have accrued to the life of the school because of these activities, but I venture, perhaps dogmatically, to state some of the outstanding contributions. First. Pride in one's school is increased. An outstanding scholar, a strong leader, a victorious team, a splendid band—these are agencies of the finest sort to breed strong loyalties to an institution. This pride is the more easily aroused through the medium of a musical organization than through some others, in that the appeal of a splendidly rendered march or composition needs little explanation for all to realize its worth. Second. A strong democratizing influence is set powerfully at work. One simply cannot be a fellow member of either orchestra or band without coming to have a genuine respect for the one who next to him or all those who in the body as a whole are working together to do something worth approbation. Common effort breaks down individual prejudice. Third. A sense of contributing to the school is born in the mind of each member of the group. While it is of course absurd to infer that such a sense of giving something of value to the school can come only through instrumental organizations, it is yet true that here is a place where such a sense of "adding to the common good" comes very quickly and persists for a long time. Fourth. An outlet is furnished for the instinct of social gregariousness—an instinct which sometimes causes difficulty where it is curbed or where no intelligent opportunities are given for its expression. High school boys and girls are

always wanting to organize. An instrumental organization is a most excellent way in which to encourage them in this desire. Sixth. For boys, and it may be for girls as well, an opportunity is offered to work off some of the steam which a perfectly natural and normal high school youngster ought to generate. A school where this energy goes into instrumental expression is far better taken care of than one where it goes into channels that call for discipline repression. Seventh, and finally. These instrumental organizations, along with glee clubs and choruses, are of tremendous help to the morale of any high school as they show to all the student body the naturalness of expressing oneself in music or in any other of the arts. There is always the danger that the so-called red blooded boy or girl is going to feel either a diffidence within himself or a contempt toward another because of the misconception that there is something of which one ought to be ashamed if he allows himself to be caught in the meshes of the music department. The very word "music" connotes to many a certain effeminacy—most unfortunate and altogether to be deplored; and perhaps the greatest contribution of all to the morale of a school is that which results from the raising of music to the level of understanding and appreciation which it deserves; and through which we find one part of the school proud of every other part, and not, as has been the case, regarding the music students as a little weak in some part of their intellectual or physical fibre.

It may be guessed that I am in favor of instrumental music in a high school. I certainly am; and the attendant difficulties of program adjustments and room assignments and time allotments I cheerfully face, as I am constantly led to believe that for every inconvenience and annoyance that I may personally suffer, the school is repaid a hundred fold in the increasing not only of love for and appreciation of music in itself, but in the strengthening of morale all along the line.

MUSIC AS A BACKGROUND IN EDUCATION

GEORGE H. GARTLAN, *Director of Music, Public Schools, New York City*

From the early days of Greek civilization music occupied the foremost position in education. In fact, music and the cultural arts were placed first in the Greek scheme of education. The scientific and industrial advancement of modern civilization robbed cultural education of its first position and placed music in the list of minor accomplishments. The history of music clearly shows the consistent development of the subject paralleling scientific investigation from the period of pre-christianity right up to the present day. There is no clearer illustration of this than the startling combination of art and science in the use of air waves as a medium of sound transmission. This is the result of imagination.

Psychologically, imagination has two divisions—scientific and aesthetic. Scientific imagination produced the radio, aesthetic imagination produces the music which is broadcast for the cultural development of our nation. Radio as an agency for education is yet in its infancy. No one knows at this

time what is going to be the ultimate result, but it is important that the music educators of America make a careful analysis and a thorough investigation not only of what is taking place today, but of what may take place in the years to come.

Historical recordings of the early days of musical development show that the populace participated in the presentation of the art. Later scientific development resulting in the supreme creations of Bach and Beethoven, produced an intensive interest in the instrumental side of music which limited the performance to a small group of participants, and had a strong tendency to discourage the majority of people from making their own music. The development in the operatic field contributed a strong urge in this same direction. The higher the development of music, the more technical were the requirements for performance and the ultimate result of this development produced a feeling on the part of the general public that music was a subject which belonged to the realm of genius and could be performed only by those who were natively skilled and technically trained. This condition existed for centuries. The pendulum is swinging in the opposite direction. Today, music is considered a subject which can be participated in by almost anyone who has the desire to learn. The appreciation of music means doing as well as hearing. It encompasses an association with allied subjects such as aesthetics, biography, history, literature, language, psychology, philosophy, and any other subject which means the development of the mind and character of the individual.

The teaching of music in relation to the educational development of the child is in need of decided revision. It has been the aim of educators to develop the personal performance of the individual, whether it be instrumental or vocal. As a result of this tendency too much stress has been laid upon the unimportant thing, compelling the child to do without developing a background of information, feeling and emotion, all of which is essential to the understanding of everything which has to do with music. A change in methods of instruction should be made. A change in music material must be made, because performance of the trivial in music can not be labeled as an educational accomplishment.

A few moments devoted to the review of what has been accomplished might prove interesting. In many localities devotion to the ideals of a generation or more ago is still prevailing. There are people charged with the responsibility of public education in music who are adhering to the unimportant traditions of a past era, and are conscientiously training disciples to carry on the antiquated notions of the past, with somewhat of a hysterical devotion to duty. They are confining themselves to the primitive limitations of the class room, and allowing the great field of music to remain untrodden. Scientific investigation and research are constantly producing results which a few years ago we did not believe were possible. Through the medium of the radio the great symphony orchestras of America are weekly broadcasting their glorious message. Instrumentalists of world-wide prominence, and singers of unquestioned standing are sending their messages over the air into the homes, and the public is not yet ready to receive them. With each

year this tremendous cultural program of education will be advanced. Are the schools of America going to stand still and let this glorious opportunity pass by, or are we going to revise our scheme of education and prepare the way sufficiently well so that children and adults may be ready to receive in full the meaning of all that is laid before them? As a precious gift of inheritance it shall be theirs for the asking.

The spectacular development of the social, industrial, commercial and educational existence of the American nation is based largely upon the activities of our large cities, but the deep rooted, far searching, careful thinking which eventually decides the above mentioned policies are based upon the character building of the small town existence. Is this true in relation to artistic development? The opportunities afforded by the larger cities so far as musical development is concerned reach but a small proportion of the population. The small town gets little or none. Considering the fact that we reach our conclusions largely upon the say-so of others through the medium of publicity, our judgment is warped to a degree which prevents us from doing any real thinking. In some things we are perfectly willing to take the advice and suggestions of others. How does this apply to school music? Some of us are perfectly satisfied to perform what we believe to be our educational duty and to put in a certain number of required hours of service regardless of any tangible result. Twenty-five years ago school music meant the monotonous repetition of artificial music brought down to the physical possibilities of childhood performance. It rarely provided a foundation for future development. Today the study of school music should mean an articulation with many of the subjects in the general curriculum, such as geography, history, science, the literature of our own language, poetry of all languages, folk-lore, mythology, and to say the least if not the most, aesthetic imagination. School music is not a subject which can be segregated from general education in the elementary school. The segregation properly belongs in secondary and collegiate education. The function of the elementary school is clear. It must be a place where the child is trained not only to do music but to understand music; to prepare himself for future development in the subject and to awaken the side of his nature which no other subject in the curriculum can do as well; a deep understanding of his spiritual relationship to all things which make up the great mystery of life.

The harnessing of the air seems to be the turning point in education. Much has been done in the broadcasting of music. This should result in being one of the strongest factors in vitalizing education. Up to the present this music has been largely a means of entertainment given at times when children are not in a position to receive it. To illustrate: many of our great symphony orchestras have prepared complete programs of symphony concerts for children, all of which have been given in concert halls. When we stop to consider the few thousands who actually hear these concerts, compared with the twenty-five millions or more children who attend schools in the United States of America, it is almost a pathetic commentary upon our lack of foresight. This great service of education which is being transmitted to such a small group should be given to all who are anxious to receive it.

The tritest definition of education is "a preparation for life." If we divide the hours of the day into the accepted divisions we find that of the twenty-four we have eight for work, eight for recreation, and eight for rest. The schools of America are doing a great service in preparation for work, but they are doing precious little by comparison to train our children into a profitable use of their hours of recreation. I am by no means an alarmist. I entertain no particular fears for the future of our children because of certain disturbed social conditions of the present. We read with romantic thrill of the Babylonian era, of the fall of the Roman Empire, and the defeat of the ambitions of modern civilization because they set motives other than those offered by a divine guidance. There is no doubt of the truth of all this, and a careful survey of the facts in relation to these great turning points in modern civilization will show conclusively that the artistic advancement of these peoples was held in the background and their physical side developed to a point of destruction. Cynics may point to these illustrations and say the power of music was not sufficient to control evil, for did not "Nero fiddle while Rome burned"? It is not the intention of modern education to place music as far in the foreground as in the days of Greek civilization. However, the main issue stands today as it did in those days, that is, the power of music lies in developing what is within us in order that expression may be given out of us to the world, rather than music brought in from the outside, and forced upon us in such a way that we never reach the power of understanding, but accept music training as a punishment from superior authority. With all the advantages that science is daily bringing to us, we within the school systems of America are putting handicaps in our own way by adhering to primitive ideals of pedagogy, rather than by boldly facing the situation which confronts us.

What are these handicaps? First, there are thousands of teachers and supervisors throughout the United States who are adhering to the traditions of a generation ago, teaching music by the clock. So many minutes a day, given over to the stupid routine of reading trivial music. In other words, Tweedle-Dum and Tweedle-Dee. No thought of musicianship, or its application to education.

School music should mean a close articulation with every subject in the curriculum, particularly literature, language, history, geography, etc. Teach the music of a nation when you teach its geography. Teach the biography of musicians when you teach the history of their native lands. These ideas are by no means modern. Permit me to quote from the writings of Plato. In talking about the importance of physical development he states as follows:

"But mere athletics and gymnastics would make a man too one-sided. 'How shall we find a gentle nature which has also great courage?—for they seem to be inconsistent with each other.' We do not want a nation of prize-fighters and weight-lifters. Perhaps music will solve our problem: through music the soul learns harmony and rhythm, and even a disposition to justice; for 'can he who is harmoniously constituted ever be unjust? Is not this, Glaucon, why musical training is so powerful, because rhythm and harmony find their way into the secret places of the soul, bearing grace in their move-

ments and making the soul graceful.' Music moulds character, and therefore shares in determining social and political issues. 'Damon tells me—and I can quite believe it—that when modes of music change, the fundamental laws of the state change with them.'

"Music is valuable not only because it brings refinement of feeling and character, but also because it preserves and restores health. There are some diseases which can be treated only through the mind: so the Corybantic priest treated hysterical women with wild pipe music, which excited them to dance and dance till they fell to the ground exhausted, and went to sleep; when they awoke they were cured. The unconscious sources of human thought are touched and soothed by such methods; and it is in these substrata of behavior and feeling that genius sinks its roots.

"Music and measure lend grace and health to the soul and to the body; but again, too much music is as dangerous as too much athletics. To be merely an athlete is to be nearly a savage; and to be merely a musician is to be 'melted and softened beyond what is good.' The two must be combined. . . . Nor is music to be merely music; it must be used to provide attractive forms for the sometimes unappetizing contents of mathematics, history and science; there is no reason why for the young these difficult studies should not be smoothed into verse and made beautiful with song. Even then these studies are not to be forced upon an unwilling mind; within limits a libertarian spirit must prevail.

"The elements of instruction . . . should be presented to the mind in childhood, but not with any compulsion; for a freeman should be a freeman too in the acquisition of knowledge. . . . Knowledge which is acquired under compulsion has no hold on the mind. Therefore do not use compulsion, but let early education be rather a sort of amusement; this will better enable you to find out the natural bent of the child."

No one can doubt the importance of the radio as an advertising agency. The time is not far distant when programs of educational importance will be broadcast to every school in America during school hours, by men and women of superior training and culture, making it possible to bring the results of their experience in an understandable form to the children of our public schools. Music is not the only agency through which such a deed can be accomplished, but it is evident that music must be the background of all this educational training. In order to meet this situation truthfully and honestly toward the students we are expected to guide, a complete revision of our educational policy toward music education must be made.

The apparent reason, if there must be a reason, for our failure is that the artificiality of our present day methods of instruction has made it possible for people to qualify as teachers of school music who have neither musical personality nor imagination. The simplicity of our effort has made it possible for incompetents to hold the reins, blindfold the horse, and drive ruthlessly in the direction of pedagogical destruction.

In conclusion, permit me to state that the first principle of logical reasoning is that no effect can be greater than the cause. Whatever we have accomplished is a result of the cause—we are the cause. Children are to be

considered first—their future is in our hands. The child must be the end in himself, not the means by which we hope to accomplish a result largely to be measured by the selfish desire upon the part of any individual mountebank to succeed.

THE POWER OF MUSIC IN THE DEVELOPMENT OF THE CHILD AND ETHICS OF THE MUSICAL PROFESSION

HERBERT WITHERSPOON, *President of Chicago Musical College*

Returning from a very extensive tour, made in the interest of music, and particularly in the interest of general education, a tour which has taken me from the Pacific to the Atlantic coasts, I must tell you that this occasion excites in me more enthusiasm and interest than any other, because I know that I am talking to people who have a deep abiding devotion to a great cause and who are doing superb work in its behalf, that anything I may say to you will receive a sympathetic hearing, and that our belief in the same ideals makes us friends; and so I am very glad to be with you.

I have two subjects which I wish to discuss. The first is in regard to the power of music in the education of the child; the second deals with ethics in the musical profession.

We have been living in the age of standardization. Standardization, as the term is being used by psychologists, educators and thinkers, has come to mean a stereotyped method of teaching an accepted pedantic curriculum which will make all of a certain group think and feel exactly alike, and therefore runs the risk, if not an absolute certainty, of losing individuality and personality, both as regards individual thought and action, and as regards the imparting of knowledge to others. Magazines and books are full of this rebellion against standardization and what is called group influence. Psychologists are raving against what they call the herd influence, and yet, curiously enough, many of them are reducing human beings to nothing except a mechanical action and reaction which destroys the soul, spirit, and individual impulse far more even than would the standardization which they deplore.

So, educational psychology with all its ramifications and continual changes and alterations gives us a new doctrine or a new creed, or a new method of procedure every few months, until the whole subject is in reality in dire confusion. I am afraid even psychology, with all its boasted desire for freedom of thought and action, has been influenced by the mechanistic doctrines which have ensued as a result of this great machine age of which we are seeing the practical culmination.

This does not mean that we have any quarrel with psychology, but it does mean that psychology has evidently not yet found the real germs of truth which it has been seeking, except in a few instances. So, we have the new doctrines of heredity, behaviorism, and all kinds of side issues which smack of both! But psychology is never going to give us what it wants to give us, unless it is willing to get away from abnormal and untrue formulas

and ultra-scientific proclamations, and unless it is willing to take up the study of the true soul and spirit, emotions and intuitions of man and find some way, both practical and ideal, of developing human beings on this latter side of their very selves.

Every part of knowledge, if it is to be worth anything, must be based eventually upon accepted standards. You may rebel against this, because many dislike empiricism, but we must acknowledge, that the beginning of every science has been accomplished through empiricism; therefore, every science and every kind of knowledge must rest upon truths which experience has proved, and which must be accepted if we are to begin at all. In other words, then, I appeal for a standard of knowledge of each and every part of education, but not necessarily for a standardization of education, so that all individuals must be ground out through the same mill. So even with the dangers, which we know it entails, we must all agree to the demanded freedom of thought and action, so that each individual may pursue that kind of training and education which will best fit him for his task in life.

This means specialization along certain lines of endeavor, suitable to the individual, but I wish to say in the most emphatic manner possible that we must not confuse this specialized training with what we call a liberal general education. It is not education in reality at all; it is training, calculated to prepare the individual for some real task which he can do better than others and with which he can make an adequate living. Then each and every kind of training must be founded upon definitely accepted standards of knowledge, otherwise even this specialized training would be a failure.

It goes without saying that any specialization which man is free to carry on in his investigation should go as far as he likes, but he should do so with respect, at least to the truths upon which his specialty is founded. If his individual effort results in the discovery of new facts and truths which are going to modify the accepted standards, then the method of procedure is perfectly simple, to have these new truths and facts considered by others who are equally competent, and eventually included in the standards of knowledge as applied to that specialty.

I think this makes clear what I mean by a standard, but a liberal general education consists of much more than the pursuit of some one branch of learning—no matter how deeply that branch may be investigated. Liberal education means even more than the training or acquiring of knowledge of many branches of applied learning, so general education cannot possibly be merely the result of what we call pragmatism, which is only another word for advanced specialization along certain lines. Let us make this absolutely clear: a man who becomes even a marvelous engineer of certain type isn't necessarily an educated man; a man who studies engineering, medicine, historical geography, philosophy, and several other branches, also isn't necessarily what we mean by an educated man. This may cause some of you to wonder, but it is absolutely true. Why is it true? Because all of these subjects have to do with brain activity, with the development of the mind along lines of direct physical, material application to a certain kind of endeavor or knowledge, too often without constructive thought and reason.

An educated man must go much further than this, because education means a real preparation for living, and not merely a training to make a livelihood. So education, as I see it, implies the training of our other selves than those selves which we generally associate with the mind and reason. Education must develop us on the spiritual side, in the ideal of life, in the knowledge of our fellow men and women, in the understanding of human nature, in the development of our hearts, spirits, imaginations, intuitions, emotions, instincts, human impulses and urges, our ambitions, our consciences, our expression, our sense of courage, faith and confidence and our appreciation of that which is beautiful and good. It must develop us in our real living human selves; that side of us which is broader than any mere mental side which we could conceive of. This is not visionary, even if it is somewhat intangible. It is absolutely true and we all know it, but we have all neglected it for generations and generations. It is not even the part of us which we would say is influenced chiefly by religion; it is even broader and wider and bigger than that, if anything could be. Religion is a part of it, and all of this side is part of religion.

I am speaking not now merely of religion as related to a belief in God, but a religion which teaches us how to deal with each other, how to live lives that are worth while, so that we may get all there is out of the life which we live in this world. It makes us realize that, while we are living in a material world, so called, that life is not merely material. Our mode of life has made it material, and therefore through the new awakening, which we are all witnessing, the human cry is against materialism, and materialism is largely the result of specialization.

You may ask how are we going to develop this side of the child which I am talking about. I doubt if anybody knows exactly how to do it, but we all know that it must be done, and I believe that each community and each country will find a way of developing the spiritual side according to the people with whom it has to deal,—according to their psychology as well as their physical make-up, according to their customs and governments, and according to how far they have progressed in life. Where there is a will there is a way, and we all know—every thinking man in this and every other country knows, that unless education finds some way of developing the real uplift of human nature through appreciation of what is beautiful, good, just, and kind, through the spiritual sense of values and proportions, what we call culture, that we will never counteract what we call materialism and bring to man the general all around development which will make him know how to live. We have encouraging signs. Up to a few years ago education, to all intents and purposes, was conducted on the memorizing system, with, it is true, a certain amount of thought and reason, but the basis of this education was memory. If you studied and had a good memory you could pass an examination, get a degree and be called an educated person. We all know that this could be accomplished with mighty little thought, analysis, or reason. Times now are different through the influence of specialization. Even yet the memorizing system prevails, even with the demand for experiment and original work. However, the memory system is less in evidence and individual ability is in the ascendant.

So I think we must develop in our schools, even with the primary grade, our high schools, our universities and colleges, a side of education as yet almost untouched, what we might call the true aesthetic side—the side which will teach people how to feel right and which, therefore, will cause them to act right.

Our standards in music are, in some respects, no different from some of the standards in any other branch of knowledge, but they are of two kinds: One is the standard of knowledge and technical ability which will ensure the development of fine performers—what we call virtuosi; the other part is the standard of knowledge which would develop appreciation, good listeners, and, what is even more important, give to all of its recipients the emotional uplift, sense of the ideal, a new idea of proportion, values and balance to aid them in their lives. So, in this respect, music, when it has established its own standards in both of these directions will become more and more a vital factor in education and of untold benefit to man.

When these standards have been adopted—when we have progressed out of this terrible confusion and uncertainty in which almost all musical education finds itself, we will find that the teachers will evolve their own standards of ethical conduct, and we will do away with the really dreadful situation which obtains today as the result of the prevailing uncertainty, and we might as well be frank, the disgraceful ignorance.

When the ethical code has really become founded and obeyed, then we will get the true coöperation, which, re-acting upon musical education and upon general education, will bring men and women together in our great profession, make it possible for them to give their true message to the world, and will place music and aesthetic education in general in a position of power second to no other influence. I know this is a long order, but I know it can be done, because it has already been done in other professions. Notably law and medicine have cleaned house and are on a dignified and responsible plane; and this question of responsibility, the very foundation of ethics, is one we must consider most carefully in our own profession, because today, through the lack of standards, the teacher of music is responsible to no one, not even to the principal of his school or to the president of his college, because he is dealing with a subject about which those men often know nothing and care little.

So my plea for music as a vital factor in education is largely founded upon the statement that the study of man himself, in every part of his being, particularly in his emotional expression, is the study of the very essence of life and living. When we apply this argument to our special subject of music, no matter what branch of music we teach, we must develop a psychology of teaching which will take into consideration not only the mental ability of the student, nor, curiously enough, even his musical ability; we must study the student himself. All children are different—they are separate individuals and separate entities. Their nervous systems are different and so are their nerve reactions. Their mental approach is different, in speed, in endurance, and in intensity. Stimuli act upon them in different ways, as psychology has taught us—yet we must realize that they are all the same

kind of machines, yet the machines are human—not man-made; they are subject to action and re-action and to that indefinable something we call personality, which, as I have just said, affects their reception, both mental and emotional, of everything which we try to give them. So, then, they are different, in reception, in intensity of application, and in the impulse or urge towards that expression which is the basis of all musical art. Therefore, you should study your pupil, even more than you study his voice, or musical talent, and with even more care and sympathy. There is an old saying which has recently been repeated in many medical articles, that the main thing to do is to cure the patient and not merely the disease. I think this is one of the most wonderful things that ever was said. It reminds me of the other saying, that “the operation was successful, but the patient died.”

So in teaching music it is not merely a pragmatic application of a definite kind of knowledge, degenerated into mere training, but it is the development of a physical technique as a medium, and what is even of greater importance, of correct impulse or urge, fine ideals, highly cultivated emotional re-action, and a spiritual uplift which will idealize the sense of expression and make the message of the artist of supreme value. It is the development of good taste. Applying the same things to those who are being trained in appreciation, who are being educated on the spiritual side, we will through music, develop an emotional exaltation, a new conscience, a new ideal, which will teach people what life really means through an understanding of that human expression which brings all into sympathetic harmony with each other.

So our psychological education must not be pragmatic, applied psychology of some special narrowed influence, but it must be eminently larger, far reaching, inspired, and general in its action and influence, and not merely an advanced mathematical science. It is not a time for pessimism, but optimism, because all those who are giving their lives to education are inspired by the knowledge that the awakening has come.

FRIDAY, MARCH ELEVENTH

THE JUNIOR GLEE CLUB IDEA

A ROUND TABLE DISCUSSION

EDWARD J. A. ZEINER, *Alexander Hamilton High School, Brooklyn, New York, Vice-President, Associated Glee Clubs of America, Chairman*

A POST-GRADUATE CHORAL ORGANIZATION FOR THE YOUNG MAN

EDWARD J. A. ZEINER

“Why do American men seem to have such a small interest in singing?”

“Why has Germany been referred to as a singing nation?”

“Why it is so difficult to recruit men for church choirs?”

“Why is it difficult to maintain male glee clubs?”

The answer to all of these questions is of vital interest to everyone engaged in the field of music and especially to music supervisors. The reason why these questions exist, is because the young man comes out of high school, perhaps having sung in the high school glee club, too young to enter a neighborhood adult glee club; he has no place to go where he may sing; the result is that he drops his singing. Later on, when he is old enough to join an adult glee club, his attitude towards singing may have become one of indifference.

The solution for this difficulty is simple and obvious. The boy's interest and active enthusiasm in singing must be sustained. How can this be done? The Junior Glee Club Idea seems to be the logical answer.

What is the Junior Glee Club Idea?

The Junior Glee Club is an organization which the young man joins upon leaving high school and which is sponsored by some responsible agency, such as the local school board, the local adult male glee club, or the local Y. M. C. A. There, in the Junior Glee Club, the young man continues his singing, growing in repertoire and ability until such time when he is old enough to be eligible for membership in an adult club. There is no reason why the Junior Glee Club should need to limit itself to being a singing class. It can and should give concerts and take an active part in community life.

The music supervisor can be an important factor in the organization and success of a Junior Glee Club. The advice and coöperation of the supervisor will be sought. This work affords him an excellent opportunity for broader service in the community in addition to furthering the prestige of the profession in the eyes of the public.

Is the Junior Glee Club Idea practical?

The idea is not new. Singing clubs of young men, as juniors to long established clubs, have been the practice in Europe for many years, but have existed in only a very few places in the United States. For example, the Amphion Glee Club of Seattle, Washington, maintains a junior glee club in connection with its senior organization. The young men in this club meet once a week in the rooms of the parent organization. Here they are carefully trained, and as they become older, they are admitted as members of the senior body. The junior glee club is invited to sing one number at each concert of the Amphion Glee Club. This arrangement has been functioning with gratifying success for several years.

Here in the East, the Junior Glee Club Idea is being fostered under the auspices of the Associated Glee Clubs of America; a start has been made in organizing junior glee clubs in various cities, either under the supervision of a local adult member club or the Young Men's Christian Association. So far, twenty junior glee clubs have been established in different places. In New York City for instance, five Y. M. C. A.'s have successful glee clubs already established. One of these clubs, which was organized last year, sang in the great chorus of three thousand men at the Sesqui-Centennial Concert given by the Associated Glee Clubs of America on November 27th last.

The mode of procedure in the Y. M. C. A. is to arrange a get-together "Glee Club Night." At this gathering an entertainment is provided usually

with the help of a quartet or small group of singers from a local adult male glee club. The program consists of songs by the quartet, stunt singing, group singing by all the young men, renditions of the Associated Glee Clubs of America records, etc. Some time during the evening interested boys and young men are signed up for the new glee club.

Can anyone seriously raise the question as to whether men like to sing? In this connection, consider the enthusiasm that prevailed during the war in the periodic song-fests held in our training cantonments here in the United States and in the rest camps abroad. This fine spirit and joy of singing still lives, and is exemplified in community singing in many places, and by the songs which are sung during meetings of the Rotary Club, the Lions, and many other similar organizations all over the country.

Yes, the desire to sing is alive and it is our responsibility to nurse it through the "critical years" in our Junior Glee Clubs throughout this nation.

What organizations are promoting the establishments of Junior Glee Clubs?

The Associated Glee Clubs of America have written into their constitution the purpose "To create a greatly increased interest in good music throughout the land and especially to extend the influence of male choral singing. To provide an ever increasing supply of raw glee club material by encouraging the establishment of more music reading courses in the high schools and the formation of junior glee clubs among young men."

It is also the desire of the Associated Glee Clubs of America to assist all individuals and organizations willing to undertake the formation of junior clubs, by placing the facilities of its Service Bureau at their disposal, by procuring the loan of music for the new club, and by interesting the nearest local association member club in the development of the Junior Glee Club.

The principal points of merit in the Junior Glee Club Idea are herewith summarized as follows:

The Junior Glee Club is a practical means of sustaining the permanent interest and active participation of men in singing. It affords to the young man a pleasant and profitable means of employing leisure hours and securing needed relaxation and recreation. It provides a concrete means of capitalizing musical training in high schools. It offers the possibility of recruiting trained material for choirs, adult glee clubs, etc., all of which tends toward the improvement of community life. The operation of the Junior Glee Club Idea presents a medium for emphasizing the importance of thorough musical training in the high school. Cooperation on the part of music supervisors in connection with Junior Glee Clubs gives to the supervisor the opportunity of assuming an active and influential part in community affairs.

THE JUNIOR GLEE CLUB FROM THE STANDPOINT OF THE HIGH SCHOOL

EDWIN T. TRACY, *Morris High School, New York City*

In late years music has won an unquestioned place in the curriculum of almost every school and school system, but the problem of "Where are we going" has not yet fully been solved. As far as the recent growth of instrumental instruction in the public schools is concerned, the results have been spectacularly successful. The school band or orchestra is an asset of which the community has evidence and in which it takes constantly increasing interest and pride. Why cannot the choral work likewise become a feature of community life? All that is lacking is the appropriate co-ordination and organization of effort.

Then too, the instrumental work is largely vocational; if not so at its inception, it surely tends toward that direction, as technical facility is developed. But the object of music education is cultural rather than vocational and it should be made available to the great masses of students as an aesthetic and appreciational influence, rather than as a technical subject. Their medium of expression is song, and if the singing impulse, once started, is not carried into later life, music becomes a "blind alley subject".

This aspect of the matter is especially important to the high school teacher of music. The answer is ready-made in the case of those who go to college and join the college glee club, but for the larger majority who enter at once into the work-a-day life of the business world, there is a break. The question might be asked "Why do they not enter into the adult organization?" The reason is two-fold: They are still too young to have the same tastes as older men, and they still lack experience and, perhaps, the maturity of voice, which would make them acceptable members. This hiatus is best bridged over by the Junior Glee Club. A few of its obvious appeals and advantages may be enumerated:

1. It is a goal to which each boy in the high school glee club may aspire; it furnishes an incentive beyond the high school. It will therefore encourage singing among boys and young men, which is most desirable, since in music, as in athletics, the efficiency of the work may better be estimated by the number of participants and the corresponding wide-spread benefits, than by attendance upon paid performances by others.
2. The establishment and successful operation of a Junior Glee Club in any town, recruited from graduates of high schools, has a tendency to strengthen and consolidate the music work of the schools. It furthermore provides an excellent medium for demonstrating to the public, by showing definite results, the effectiveness and educational value of the music in the public schools. This is most effectively accomplished by participation of the Junior Glee Club in public concerts.
3. It interest the business men, the local Glee Club, the parents, and the public at large in the music work of the schools.

4. It may be used as an auxiliary organization at school concerts, serving thereby as a stimulus to the students still in school.
5. It provides a recruiting ground for singers, the credit for which will accrue to the school. The contacts thus made will give the supervisor an opportunity to extend his field of usefulness in the community and to take an active part in the civic activities. Since every Junior Glee Club must have an experienced conductor, the school supervisor, who would largely be instrumental in the founding and maintenance of such an organization, would be the logical candidate for such a position. Most of us will agree that the real love of music in a nation or community is most accurately judged by the extent of the participation of the people themselves in the making of music in the home, school, the club, etc. Since few have time for instrumental study, this must necessarily be vocal music. The most spontaneous manifestation of the musical impulse lies in song. To paraphrase a line from James Russell Lowell, "The Song without the Singer is bare." In brief, the question "Are we a musical nation?" may best be answered by another—"Are we a singing nation?" The promotion of the Junior Glee Club idea will be a potent aid in making possible an affirmative answer to both questions.

THE JUNIOR GLEE CLUB FROM THE POINT OF VIEW OF THE ADULT GLEE CLUB

RALPH L. BALDWIN, *Conductor of the Mendelssohn Glee Club, New York and the Choral Club, Hartford.*

Interest in the male singing societies is increasing in America. There are upwards of four hundred such organizations, and new ones are being formed every year. The movement has gained distinct impetus in the past four years through the activity of the Associated Glee Clubs of America, a movement that has been confined thus far to the eastern section of the country but which the leaders hope and predict will become national in scope. Great interest and enthusiasm has been aroused among the larger number of member clubs by the four big joint concerts which have been given in successive years beginning with a concert in Carnegie Hall, New York, continuing with concerts at the Metropolitan Opera House and the Seventy-first Armory and culminating with the concert in the Sesqui-centennial Hall at Philadelphia, November 27 last, with a chorus of 2600 men singing before an audience of 11,000 people.

The activity of the men's singing societies is having a salutary effect upon the development of music in this country. Standards of music and of artistic performance are steadily advancing. The work of these organizations is contributing to the development of musical taste and appreciation among the men and the members of these societies gain much from the practice of music, from the friendships and good fellowship which result from this activity. Many individual members of these societies testify to the spiritual power and stimulus gained from constant study of

and association with great literature and inspiring music presented in the work of these clubs year after year.

The plan for the development of junior glee clubs proposed by the Associated Glee Clubs of America will be received with varying responses by the adult glee clubs of men. The project will receive scant attention from the men of the older, well established clubs in the metropolitan centers, for they will not be brought to visualize the need for the promotion of the movement. But it is anticipated that the plan will find a ready response from the members of adult clubs in the smaller communities wherever the musical needs and desires of the boys from 18 to 25 years of age are made plain to them. There are men in every community, actuated by the Rotarian spirit of service, to become interested in such a movement productive of so much value. It may be expected that many of the adult clubs will be willing to follow the lead in this project already set by the Amphion Club in Seattle. There will be interest and vision enough in some adult clubs to take the initiative in forming junior glee clubs, to finance the project, to provide a rehearsal hall, a piano, and music; to secure and pay a competent leader and to supervise the activity of the younger organization. Like all similar welfare movements, the development of the project will depend upon the vision, interest and enthusiasm of individual men actuated by a keen civic spirit.

Surveys might well be made in communities where there are adult clubs to determine the need for the organization of junior clubs by ascertaining the number of boys and young men desiring such training and fellowship. The movement need not be confined to the initiative of adult men's societies, but might well be undertaken by other civic organizations or by the supervisors of public school music.

Allied with this movement for the organization of junior glee clubs is the desire, expressed in the constitution of the Associated Glee Clubs, for the introduction of courses for the teaching of the reading of vocal music in high schools. The practice and training of the junior glee clubs would tend to improve and develop the skill in music reading of its members.

That there is pressing need for the better teaching of music reading by the elementary and secondary schools is evident to every leader of adult men's clubs from his experience in examining candidates for admission. Such trials almost invariably disclose a deplorable lack of reading ability. The artistic success of any male club is based in large measure upon the skill possessed by the members in music reading. Here then is another incentive for the promotion of the junior glee club idea.

While the movement is designed to meet the needs of boys from 18 to 25 years of age, from high school period to such age that would permit them to be admitted to the adult club, the age period might be extended to admit older men who, seeking admission to adult clubs, have been refused owing to lack of proper training or musical preparation.

The development of this movement is attended by some difficulties, but it is a project holding in solution so much of potential power that it may well engage the attention, interest, study, and activity of all members of our profession.

MUSIC EDUCATION PROBLEMS PECULIAR TO THE SMALLER SCHOOL SYSTEM

A ROUND TABLE DISCUSSION

MISS PAULINE A. MEYER, *Cortland, New York, Normal School, Chairman*

THE RELATION BETWEEN MUSIC SUPERVISOR AND GRADE TEACHER

MISS RUTH WOLCOTT, *Wethersfield, Connecticut*

What we aim to do as supervisors, I think, may be briefly stated as follows:

1. To improve music teaching.
2. To complete the theoretical training of the grade teachers.
3. To establish standards of efficiency and achievement.
4. To help solve problems and to render effective assistance.

Is our work then, primarily with the class or with the teacher? Because we see a class but once a week or even less frequently, while the teacher must carry on our work during the intervening time, the answer would seem to be, the teacher. How can we, with our limited time, accomplish all the things suggested above? To me the first step is to study the people with whom we are working and this we cannot do until we are on a friendly basis with them.

Friendliness, to me, means an attitude of mind which reaches out to the point of view of the other person. In a supervisor this attitude practically involves the feeling of being a partner in endeavor rather than a dictator. In a small town this friendliness, because of small numbers, is sometimes very easily achieved by quite simple methods; such as a real interest in the things the teachers are interested in and participation in their activities. This may seem impossible because of lack of time, but I believe that the borrowing of a few minutes from some activity which may seem more important will pay in the end by a more perfect understanding of those with whom we work.

The effort will work both ways; for how are we to impart ideals or knowledge to anyone before we have their confidence and respect? A teacher will take a suggestion as to an improvement of her methods much more kindly, if it comes from some one in whose judgment she trusts.

Music, as a regular curriculum subject, is being more widely accepted. Yet, in the smaller towns, particularly, so very little time is allotted to it that if the children are really to be given a chance to learn to read music and gain any appreciation of what good music is, we, as supervisors, have the problem of creating the maximum of efficiency in our teaching staff. This means the employment of the latest methods and a sure knowledge, not only of the subject, but of the immediate end to be gained.

If we are going to improve the methods of perhaps twenty teachers and supplement any shortcomings in their musical preparation, we must first dis-

cover what those methods and preparations are. This will entail a rather exhaustive study of the group as individuals from the particular point of view of teaching ability, training and general attitude toward music.

All will, of course, be different, yet they will fall into three rough groupings:

1. Those who know and can teach.
2. Those who know, but are not quite sure of their method.
3. Those who do not know and therefore cannot teach.

It reminds one of the old Arab proverb:

"He that knows not, and knows not that he knows not, is a fool;
Shun him!
He that knows not, and knows that he knows not, is a child;
Teach him!
He that knows, and knows not that he knows, is asleep;
Wake him!
He that knows, and knows that he knows, is a wise man;
Follow him!"

The suggestions as to procedure in each case are rather good ones to follow.

With this knowledge of what each teacher needs, we can fit our methods to the individual cases. One little practical aid to check not only our own work but that of the teacher as well, is a chart showing our estimate of the teaching qualifications of each teacher and a possible method of procedure to give her the most help. Of course, such a chart would be for our own private use only, for of all the things to be treated with exquisite care, I think that a teacher's feelings come first. Another chart that is a corollary of the foregoing, is one showing the actual advance of each class in theoretical material.

Perhaps a few illustrations will serve to show how these charts are helpful. Suppose we see that, on the class chart, a third grade has finished the theory work for the year by February. The teacher of that class is charted as capable and a good musician with good methods. She belongs to the class of those who know and know that they know, and the supervisor would do well to follow her. I am fortunate enough to teach with one such person and I freely confess that I have learned much from entering her class as a guest and observing. If I ever want to try an experiment or bring out a special point or a new lesson, I have only to say, "Miss Jones, do you think the class would like to find "do" a new way?"

Suppose again a third grade teacher, equally capable and well prepared, has a class which does not seem to respond. To find the difficulty, shall the supervisor ask the teacher to teach for her or shall she take the class herself? I will give you the words of a teacher in answer—"I wish you would teach today. I can see what is the matter with my class so much better, if someone else is handling them and I am free to watch and analyze."

There is still another phase of the argument as to whether the supervisor or the grade teacher should teach a lesson. It is the case of the teacher with insufficient musical training. She will, of course, depend entirely on watching the methods of the supervisor to be able to teach at all. But will that be sufficient? If you don't understand a subject, can you listen intelligently?

Those teachers will have to be trained by special methods individually, by explanation of each detail in a demonstration lesson, by teachers' meetings and discussions; and not only that, but every step of their work must be guided. Most of us do this guiding in one way or another by weekly assignments. My assignment card I borrowed entirely from Dr. Rebmann. It has several printed headings which make it very easy to see at a glance the particular emphasis for the week and the scope of the work. I say "particular emphasis for the week" because I believe that teachers as well as pupils should have their attention directed to only one thing at a time.

There is a device which supplements the ways I have proposed to help the teacher, and that is by having each one teach once a month for the supervisor, the subject being assigned beforehand. I have not yet tried this system, but I do know that it has been successful elsewhere.

Last, but by far the most important of the aims of the supervisor, is to establish a uniform ideal of perfection and to give to each teacher her love and enthusiasm for music. This will mean keeping up drooping spirits and fagging interest, inventing devices to make every day drill work a joy, and, in short, being inspired by the call of the work to be done.

This is a rather large program perhaps, for a supervisor in a small town to follow, for are there any of us who have not already twice as much work as we can do? On the other hand, we all know that a little work well done is more successful in the end than much, partly done. There is one great satisfaction in a consistent program of instructional supervising and that is that the better trained the grade teachers are, the more real assistance they will be able to give to us. So the bread upon the waters will return, not only in the form of help to oneself, but much more in the satisfaction of meeting joyous, able classes who have been given the best chance to understand one of the greatest joys in life.

STARTING FROM NOTHING

MRS. VAN VEACHTON ROGERS, *Geneva, New York*

REPORT BY THE CHAIRMAN

Mrs. Rogers spoke informally without notes. Without her buoyant personality and inimitable manner her talk would lose much of its interest and value; therefore, only the main ideas will be given here. Nevertheless, the attempt to summarize her remarks can give only a very inadequate idea of her interesting and helpful talk.

Mrs. Rogers herself had to "start from nothing" in Geneva five years ago, and has since that time made a reputation for herself and for the music in the Geneva schools. She attributed this success to some of the following points.

She always teaches for the grade teacher on her visits to the grades. She considers it her job to show them what she wants and how it can be secured. She believes in the teaching of music reading from the first grade throughout. She is heartily in favor of using melodies written on the board

for practice during the early stages of sight singing. She believes that the music period should consist of music all the time, not talking about music. She believes in economy of time and in the concrete, rather than in the abstract. She believes in solid foundation work and not "show." She believes that the supervisor who, upon beginning a new position, immediately begins to cast around for an operetta or oratorio to present, is putting the cart before the horse. She believes that the most important essential for a music supervisor who must build from the beginning, is a system of methods in which he or she has utter faith, because of what it has accomplished elsewhere. Then the thing to do is to follow the system faithfully and go slowly.

INSTRUMENTAL POSSIBILITIES IN THE SMALL HIGH SCHOOL

MRS. H. C. MARDEN, *Waterville, Maine*

My subject suggests that there are possibilities in the small high school. For many years, the music in the large high school has been a success instrumentally, and we are beginning to realize that the outstanding musical development for the small high school today is in the way of instrumental music.

One great difference between the large and small high school is that of quantity of material. One cannot choose in the small high school, but must invite all musicians, in order to turn out an orchestra and band. In order to build a fine organization with what is at hand, one cannot be too critical at first.

A small community can offer very little to promote the standard of its young musicians. The best of instrumental instructors is not usually found there. Often none are available for some of the instruments. This lack of teachers often causes deficiencies in the instrumentation. When one has to deal with bands or orchestras having unbalanced instrumentation, I deem it unwise to attempt anything but the easiest music.

Where no symphony orchestra or band exists in a community, it is well now and then to introduce music appreciation at rehearsals. This is our only way of hearing good music. Until it is possible to produce some of the best instrumental music in a fairly finished way, I prefer to have a small group listen to phonograph music played well by accomplished musicians. In this way, we are holding an ideal before the young performers.

Having carefully selected the program, one must attempt to produce with that given group music carefully prepared in every detail. My aim in trying to build organizations in a small high school is, always, to play so that it will be worthy of some praise from every citizen and musician in the town.

In order to bring forth a praiseworthy effort, one must never let the group just play. Boy and girl musicians like to appear as grown-ups. Hence, time can be spent on details, so that they may play like professionals. They

must all render their music just as it is written and must play in absolute tune. In order to bring about accurate ensemble playing, a director must at all times be able to catch every eye and thereby have the children under his direct leadership with his baton. Pupils never mind learning, but they dislike monotony and mere playing music develops disinterest. Time spent on shading is especially interesting. They soon learn that any group of musicians can play loud and fast, but that a professional group plays with expression and in good time, and contrasts its playing with loud and and soft passages. These are actual points realized by students after a music appreciation lesson in connection with rehearsals.

With these things to work for each year, one can see great possibilities in the small high school. Students hear their orchestra and are proud of it. Their parents hear it and wish their child to join. Citizens hear the band or orchestra and become interested in its welfare.

To wear a uniform is the height of ambition of a high school boy who plays a band instrument. Uniforms do more to build up a small band than anything else. Citizens are usually willing to secure uniforms, when an organization proves worthy of them. After the boys are uniformed, the director must see that the boys are given some military drill in order to make a good appearance in parade.

The national and sectional band and orchestra contest are largely responsible for raising the standard of organizations from the small high schools. When the instrumentation is poor, it is a difficult task to interest the pupils in high grade music. For the sake of competition, the group will work many hours with commendable effort and, incidentally, become acquainted with some of our finest music.

I believe that in the small high schools there are great possibilities which are wholly worth all the time, thought and energy of a capable director. The time has come when the small high school bands and orchestras, in their class, can meet with those from the large high schools and feel that they can accomplish something really worth while in their world of music.

RADIO AS A VEHICLE OF TEACHING MUSIC APPRECIATION

A ROUND TABLE DISCUSSION

N. SEARLE LIGHT, *Director of Rural Education, Connecticut State Department of Education, Chairman*

MUSIC APPRECIATION BROADCASTS

N. SEARLE LIGHT

The Connecticut State Board of Education is very much interested in the development of public school music. The worth of music in a life, full and rich, needs no comment here. That suggests adult life, I suspect, to most of you and yet, in my opinion it is of more significance to the life of the pupil. It is difficult for us to think of the pupil's activities as living. It is still more difficult for us to think of programs of work in school as

programs for living day by day. In due time we shall learn how to do this and the pupil's daily activities are going to be far broader, richer, more varied, very differently organized and much more evidently worthwhile to him and to society.

In this readjusted school, music with other arts is going to have a larger and more important role to play. Its objectives will differ and consequently, the whole character of the music work is likely to be different from what we find in the public schools today.

When this readjustment is accomplished, we shall find that far more attention is paid to the pupil as a music consumer than now obtains. We shall be concerned with ability to distinguish between music of great and little worth and to enjoy the former. We shall measure our success by the tastes, preferences and musical insight of the pupils.

In the rural schools, for obvious reasons, the program of music work has lagged. The pace is increasing and we anticipate that in a few years the rural schools of Connecticut, at least, will find apologies for their music work no longer required.

It was while considering the problems arising from these trends and conditions that the possibility of broadcasting good music into these schools occurred to us. We anticipated many difficulties as, for example, getting receivers into the schools. While natural conservatism would hinder, the tremendous popular interest in radio would help, and so it proved. Many problems have been met and only a few even tentatively solved. We have met a greater response than we anticipated from school administrators and music supervisors. By the evidence to be presented later in this paper and by much personal testimony we are convinced that this work has made a contribution to music development in the schools of Connecticut.

The program of March 9th was the fourteenth in a series of twenty to be given during the school year 1926-27. We were unable to plot the series for the year in advance. We had to work from program to program. There is not, therefore, the sequence and development that many friends of logical order would prefer. Most school teachers are afraid of adventure. They like to sail well-charted seas. Accustomed to measuring accomplishment in terms of facts and outlines, they view with misgiving, at least, a proposal which has purposes not so easily measured and the approach to which is not laid out on paper for a year or more.

In preparation for this meeting, we attempted to secure some accurate data upon the extent to which this service has been utilized by the public schools in Connecticut. We do not know about reception in neighboring States although rumors of participation have reached us from several. No information is available from private and parochial schools, except that programs are sent to some regularly and occasionally some write us. We estimate the number of participating homes to be a very considerable item.

Before presenting these facts we ought to make a few factors clear. This series of programs is a joint effort of the Connecticut State Board of Education and the Broadcasting Service of the Travelers Insurance Company. The Station Service has coöperated with us splendidly. An advisory com-

mittee was appointed by the Commissioner of Education in Connecticut to act with us in this venture. The Commissioners of Massachusetts, New Hampshire and Vermont have likewise appointed one music supervisor in their respective States to act in like capacity. The State Superintendent of Maine has manifested his interest in a number of ways. These States cannot, however, receive these program dependably in daylight hours.

Programs are presented about every other Wednesday from 10:40 A. M. to 11:45 A. M. For several programs WCAC at the Connecticut Agricultural College was hooked up with WTIC, but this arrangement had to be terminated, because we had no money with which to pay for the telephone wire service from Hartford to Storrs.

The programs are printed and distributed by the State Board of Education upon requisition of the superintendent. We furnish one to a room, requiring an edition of 2500 at present.

The known facts as compiled from a recent questionnaire, the inevitable and ubiquitous questionnaire, are summarized here. These questionnaires went to the superintendents of schools of Connecticut. Copies were sent to the music supervisors.

From a total of 105 superintendents replies have been received to date from 73. Forty-five report some participation in 75 out of 169 towns. It should be said that reception in Southwestern and Southeastern Connecticut is very poor and little participation may be expected in these areas.

The reports varied so, that we cannot give any worthwhile figures concerning the number of schools participating except that we have heard from 21 high schools, reporting about 3000 pupils. The total number of pupils in these towns reported to be participating was 23,000.

Considering that this is the first year, that only a half dozen receiving sets were available at the beginning of the year, and that so far as known only those participating regularly are included, this seems to us a very creditable showing.

At the time of this address 60 schools report ownership of receiving sets, 35 are renting or using borrowed sets and 162 have access to sets in private homes. Radio dealers have been very helpful in many cases. One such installs a set and seven speakers for each program without charge. He considers it an excellent advertising medium.

Several schools have reported opening the school in the evening for radio programs in which parents and neighbors participated.

We asked for an estimate of the worthwhileness of this activity under three headings:

(a) In stimulating the teaching of music appreciation.

Five said "unsatisfactory" or "slight;" "nothing decisive yet" three; and the balance good to excellent. Here are a few comments.

1. Perhaps the greatest worth so far has been teacher stimulation rather than pupil development. Artistic and cultural elements are the ultimate ends sought. The broadcasts are helping teachers to a better proportion between the artistic and the technical.
2. No positive statements in this direction. Difficulty of getting to sets made participation only occasional.

3. Excellent. Some appreciate it so much that they make radio booklets at home. Many pupils can hardly wait for the next concert.
4. Decidedly more interest in classroom work.
5. Programs form a live interest for study of composers, instruments, etc. Basis for follow-up work with victrola may be formed. It is a cheap and excellent means of training good concert and radio listeners.
6. In stimulating home interests for even at this early date mothers and others are listening for the school programs.
7. A wonderful help and incentive, as we are correlating the work with our appreciation course.
8. This course is of great value and another year will find us better equipped to benefit by it.
9. Depends on teacher follow-up. There seems to be a marked gain in amount of this work.
10. Excellent above primary grades.

(b) In developing an interest in good music in the pupils.

Five say "unsatisfactory," "indifferent" or "no evidence."

From the others, these comments are selected:

1. The broadcast programs proved practically workable in developing pupil interest. Pupils are getting musical experience so that music reading is more than mere note reading. Pupils discuss the subject of song interpretation with interest.
2. It very decidedly does this.
3. Not able to estimate value. Has been a positive influence.
4. Valuable.
5. This is very strikingly shown in the attitudes expressed by the pupils in school and out.
6. Interest appears to be growing.
7. As concerts go on, listen much more attentively.
8. Gives pupils opportunity to compare musical material and singing with that of other children. It apparently stimulates home listening of a higher type according to individual response.
9. Teachers report pupils are selecting good concerts voluntarily, instead of jazz.
10. It arouses an interest in good music.
11. Supervisor of music says nothing could be better for developing an interest in good music in the pupils.
12. Pupils speak of songs they have heard. I cannot tell whether pupils are coming to like better music or are only interested in connecting piece, name and composer.
13. Excellent above primary grades. From teachers' reports doubt its value for primary grades.
14. The children recognized some of the selections with such evident joy. Now they tell me that they listen each night in their homes to see if they can hear music which they know.
15. My conviction is that it is too soon to measure results in that direction. Should think that it would naturally do so, but not more than any well planned and well presented course given with the phonograph.

(c) In other directions.

1. The programs come in poorly due to inferior sets.
2. Emphasizes in the mind of the public the school program for the proper use of leisure time.
3. Stimulated interest in some to securing of radios.
4. In many cases children do not have any other opportunity to hear good music. Standards developed during these programs carry over into the music work.
5. In familiarizing children with musical classics. This is not to be confused with appreciation.
6. Makes school seem more worth while.

7. Used in connection with oral and written expression, social studies, art, handwriting, spelling and particularly encourages development of particular pupil interests.
8. Stimulates better performance in schoolroom.
9. It may bring closer understanding of school and home for mothers have reported interest in the broadcasts of Wednesday morning.
10. In training quiet, attentive, courteous listeners.
11. It tends to inculcate habits of aural attention.
12. It teaches the children to listen attentively and in the right way to good music.
13. I think this is a step forward. It is progressive and educational.
14. Develops group spirit and gives opportunity to develop concert decorum, but again, not more than with the phonograph.

In response to questions about the type of program making the strongest appeals to primary, intermediate and high school pupils only a few replies came in and they were not of great help. It is apparent that those programs in which pupils participated in the broadcast appealed most. The other factor stressed, and rightly so, was due preparation in the schools for the program.

The request for points of weakness and possible improvements brought a medley from which we select a few:

1. Some of the better type of modern music might well be added as one section of the program, both for popular consumption, also for contrast with the better music of the past. I believe one of the greatest fields in radio has not been touched, i. e., the lecture of an educational type particularly for high school students. If a series of lectures in the social studies, science, etc. could be given by radio the students would receive a great deal of benefit. Such a series would help justify the cost of installation. Such a series of lectures could well be broadened to take in both elementary and all high school subjects. If I did not feel that this development was bound to come in the near future, I would not think that the one program of music once in two weeks during school time would warrant the necessary expenditure.
2. The language used in the explanatory parts of the programs is too technical for the pupils. Miss Meyer's demonstrations were excellent on this point.
3. I have heard no comments.
4. More singing, less talking.
5. Programs not broadcast by artists.
6. A great deal depends upon local conditions—particularly the local set. More participation by children and people who are interested in children and understand them.
7. Talking indistinct. Probably too rapid.
8. Programs to be sent out longer in advance.
9. First concerts, as arranged, seemed too difficult, and much "over head" of pupils. Nevin's program best of all. Greatest interest shown in Nevin's works. Second, the February 2nd Schubert and Von Weber program.
10. Not as useful as the victrola.
11. Would much prefer the program in the afternoon as it breaks up our program of work in the A. M.
12. Better success would attend radio programs if the programs were better prepared. More time and research should be taken in their preparation—and the season's program, at least in outline, should be in the hands of the principals in September.
13. Have music not too highgrade for young people.
14. Teachers report talking part of program has *very* little value.
15. The following comments come from my teachers:

- a. Most of the programs have been "over the heads" of the children, unless they have had previous systematic instruction in music appreciation through the lower grades.
- b. First grade children get very little from the radio.
- c. Children of all grades get less from the spoken word over the radio than they do from the music.
- d. One teacher finds that if she has plenty of time to prepare the children for the broadcast and puts an outline on the board for them to follow as they listen, they get more out of it.

The following comments came from the pupils of an upper grammar school. As no attempt was made to influence their comments it seems to me that they are well worth thinking about. Each suggestion came from a different room.

- a. We would like less talking and more music. Why can't our teacher tell us all those things beforehand and then just let us listen to the program.
- b. We would like more instrumental music and less vocal.
- c. We would like longer programs. Twenty minutes is too short.
- d. We like programs that are like regular lessons.
- e. (This comment may be due to poor reception.) We don't like that soprano soloist. We'd rather listen to a *good tenor*.

Personal problems of a music supervisor.

- a. There are certain things which I like to do which properly belong to the music appreciation period. When we take the time to prepare the children for the broadcast there is no time left for these activities. This might be met by eliminating lower grade programs on the radio and giving more time to the older children.
- b. Children of all grades need to hear music more than once to remember it. This makes it necessary to follow the radio programs with phonograph lessons. Radio plus phonograph is expensive, and will be increasingly so unless your programs are practically the same each year, as it will be necessary to buy new sets of records each year.
- c. Following the radio programs bars the possibility of following any other course of music appreciation, and there is so little flexibility possible that there is danger of narrowing the work of teaching music appreciation rather than developing it.

Our final report has to do with the probable extent of participation in 1927-28.

Three report "less," six "about the same" and thirty "greater." The others offered no opinion.

On the whole, therefore, we find nothing discouraging and much to justify this attempt, the first, so far as we know, by a State Department to stimulate public school music and to help develop a liking for music of worth by radio.

OBSERVATIONS OF A RURAL SCHOOL MAN ON THE EFFECTS OF APPRECIATION BROADCASTS

MARTIN B. ROBERTSON, *Supervising Agent, Towns of Pomfret, Woodstock,
Eastford and Union, Connecticut.*

What can the radio music appreciation activity do for the children in the rural school? Let us consider the question under three heads. First, the children use the opportunity to develop appreciation of the best in music. Second, there is an ideal occasion present for the pupils to express little

niceties of manners and to show the growth of attitudes. Third, the concerts help to give an abundance of enriching material for the expression of the many activities of the schoolroom.

APPRECIATION OF THE BEST IN MUSIC

I have been pleasantly surprised at the progress the girls and boys have made in the understanding of music through these concerts. This is due to the splendid coöperation of the townspeople, teachers, and music supervisors. The music supervisor of Pomfret, Connecticut, Miss Annie Ash, has developed the children to such an extent that they can hardly wait for the next concert. This is done by preparing the pupils in advance to be on the lookout for a certain definite musical expression. The pupils always take pencils and paper with them. On the papers there are notes and questions written. During the concert the children try to recognize the answers to the questions and add to their notes.

During the program the children look for the medium of performance and for the type of music rendered. Is the selection vocal or instrumental? What instruments are featured? What kind of music is rendered. Is it a march? A dance? A lullaby? A bit of nature music? Sacred music? A folk song? The pupils enjoy comparing their answers at the close of the concert with each other and with those announced. They send their answers to WTIC. We have found that our pupils show a surprisingly keen understanding of the famous musicians and composers. One little girl said, "Do you know that musicians express their feelings in their music? Think of Chopin, an invalid all his life. I feel his music expresses great sadness. Then there is Nevin. He must have liked children to have put 'Little Boy Blue' to music."

THE EXPRESSION OF THE LITTLE NICETIES OF MANNERS AND THE DEVELOPMENT OF ATTITUDES

Only a very few of our schools are equipped with radios at present. So, the children go as a group to homes nearby to hear the concerts. This offers a practical opportunity for them to show their manners. Many pleasant remarks have been made about the courtesy shown by the pupils. The friend is graciously thanked by each child at the conclusion of the concert.

During the concert the attitude of the careful listener is given opportunity for growth. Some pupils listen much better than others. The pupils often see how much they have missed when comparing their notes. The beauty and exactness of all the tones is emphasized. The pupil's powers of recognition, discretion, and judgment are strengthened. Why does this music feel like a march, a dance, a lullaby, or a folk song?

The growth of these attitudes is reflected in the conduct of the pupils on their way home from school, at home, and in their community activities. Leisure time is being used in telling the home folks the stories of the "Mouse Trap," the "Nutcracker Suite," or how "Narcissus" was written.

ENRICHING MATERIAL FOR THE EXPRESSION OF ALL SCHOOL ACTIVITIES

Music: Our regular music work has been beautifully interpreted to the children. Never as now have they felt the part good music plays in their lives. The responses the pupils give to any question in elementary music are pleasing for their accuracy and insight. More and more the class songs are sung with real expression. "What has helped you as a class," I asked a group of pupils, "to sing your songs with so much feeling?" The answer came, "The songs over the radio are sung with so much expression. We are trying to put into our voices the meaning of the words."

Oral composition: The stories in connection with each little selection form a delightful bit of material for this work. The young people enjoy telling the story of MacDowell's "Of a Tailor and a Bear" or Nevin's "The Rosary."

Written composition: The pupils were asked what they would like to do to help them in remembering the concerts, exclaimed, "May we make a booklet?" The children are so anxious to have their books the best, that they work on them at home. They are very proud of their accomplishments along this line. They write letters to Mr. Light and take much delight in placing his replies and even their envelopes on separate pages.

Handwriting: Legible handwriting is encouraged in connection with the written composition work.

Spelling: The common words used in music and words misspelled in the pupils written compositions concerning the concerts are added to the spelling lists.

Social Studies (History, Geography, Civics): As the children study the lives of the musicians they learn a great deal about the peoples and places of the world. Some selections are descriptive of historical events. The several folk songs of the different nations are full of stirring tales of valor and home.

Nature study: The flowers, trees, birds, animals, the stars, the wind, yes, even the fish have inspired musicians to compose. The flower songs from Hadley's "Ballet of the Flowers" are a real nature lesson themselves. The little "Pussy Willow Song," "Raindrops" and numerous others give us splendid opportunities for nature study activities.

Reading: Reading is the secret avenue to the great mines of the world. Through these concerts the pupils are stimulated to read more books about music and musicians and about the countries they come from.

Drawing: Children enjoy making covers for their booklets. They need to know how to cut the letters, how to make sketches, designs, and figures for illustrative purposes.

Arithmetic: The children are quick to see the relation between music and arithmetic. They understand the meaning of length and measure in music. So, a new avenue of interest is opened for number work.

It was thought at the beginning of the year when we began work of using the concerts in our schools, that they would take too much time and detract from the regular school activities. Instead, they have enriched the material and given it real enjoyment and meaning to the child.

APPRECIATION OF MUSIC BROADCASTS FROM THE POINT OF VIEW OF THE BROADCASTING SERVICE

DANA S. MERRIMAN, *Musical Director, Broadcasting Service, The Travelers Insurance Company (WTIC), Hartford, Conn.*

I believe that the underlying thought in the minds of those who have had any official connection with this work has been perhaps—First, the stimulation of interest in good music on the part of children; second, to give them simple guides which will help them in intelligent understanding of some of the simpler elements included in the make-up of what may be termed good music.

Let us consider a few physical conditions which have had a bearing in the make-up of our programs this year—First, radio reception at present cannot be guaranteed anywhere, at any time, from any station. Second, certain kinds of music and certain types of voices are not readily adaptable to successful broadcasting. In general, instrumental music broadcasts better than vocal music. Of the various kinds of vocal music, the most difficult to broadcast and receive successfully is a large group of voices, whether it be a mixed chorus, male chorus or female chorus. A group larger than a quartet is usually unsatisfactory. Of the four parts,—namely, soprano, alto, tenor, and baritone or bass, the tenor and baritone are more satisfactory than contralto and soprano and of the latter two the contralto is better. Thus you will see that immediately there are certain restrictions automatically placed on the talent and personnel that can be used in a broadcast successfully, and because of this restriction of talent there would automatically ensue a corresponding restriction of program choice.

There has been no previous broadcasting experience which would render available data helpful in the make-up of programs. Rather, it was necessary to rely upon one's previous experience with children in school, with music work in general and with music in radio, in particular, for guides as to what might be successfully attempted.

At an early committee session last Fall it seemed to be the consensus of opinion that formal teaching should be eliminated as much as possible in the actual broadcasting of a program. In other words, it was felt that too much talking in any broadcasting program, whether it be for public schools or for entertainment is of doubtful value. Therefore, in the first few programs broadcast the music was rendered with only a brief explanatory announcement preceding each number on the part of a duly qualified announcer at the station and without children present in the studio. Late in the Fall a program was broadcast which was conducted by Miss Pauline Meyer, Director of Music at the State Normal School in Cortland, New York, in which a class of children in the studios took part. Among other things, Miss Meyer used a piece of descriptive music entitled "The Mouse Trap." Immediately there was considerable reaction from listeners expressing the hope that programs of this kind would be continued and broadcast more frequently. Inasmuch as our schemes had been drawn up to cover some several weeks subsequent to Miss Meyer's visit, it was not possible to continue this feature

until recently. The past three programs, those of February 16, March 2, and March 9 have been conducted with classes of children actually present and listening in the studios and participating. It is believed from what we have been able to ascertain, that this type of program has been the most successful so far.

When it came to actual program make-up, it has been found to be very difficult to manage. The broadcast of a talk on the life of a great composer would easily raise the "too much talk" cry. To attempt to explain in detail any particular point or idea would also entail talk. How, then, were we to get around it? It was decided that in order to insure the greatest benefit to the children that programs should be made out a considerable time in advance, that explanatory notes should be furnished teachers and supervisors as far in advance as possible and that the teachers and supervisors should work with the children on the basis of the notes furnished, preparing them for the music to be heard. I know that this work has been faithfully carried on in many cases and in these cases, the children have gotten considerable out of it. In cases where no attempt has been made in the matter of preparation before hand, the broadcast has perhaps been of less value. We have tried to be fairly consistent in the chronological arrangement of the program series and in the detailed arrangement of each program. In order to provide material for children of all ages the broadcasts have been divided into three parts of twenty minutes each—Part 1 for primary grades; Part 2 for intermediate grades; and part 3 for junior and senior high schools. So far the subjects which have been attempted include: Rhythm, Melody, Harmony, Descriptive or Story Music, Christmas Music, and in the field of composers we have had the music of Bach, Handel, Haydn, Mozart, Schubert, Von Weber, Ethelbert Nevin, and on March 23, in commemoration of the centenary of Beethoven's death we will have a Beethoven Program.

So far we have not attempted to teach anything in the way of musical form as such but a beginning in that direction will be made in the Beethoven Program.

As to the personnel we have employed the services of a professional orchestral ensemble of sixteen pieces and on occasion have enlarged it to bring in the more unusual instruments such as the Oboe and Bassoon, and in addition have employed the very best vocal talent that could be obtained in the City of Hartford. I think perhaps it would not be amiss to state at this point, that these broadcasts have cost the station, which has financed them, an average of \$125.00 per program and for the season the total cost will not be far from \$3000.00.

Undoubtedly, in some cases the music and the language has been somewhat beyond the comprehension of the children for whom it was intended. I think perhaps it should also be stated that this particular series of programs, while it has probably taken much time this year, is really one small part of our regular duties, and undoubtedly there have been errors which could not be foreseen. I presume such a condition would exist in any experiment and our venture this year certainly bears out the old proverb "Experience is the best teacher."

It has been suggested by some that for another year the program scheme and program detail ought to be made for a whole year in advance. Such a condition would, of course, be ideal and may be possible, in part at least. The general scheme might be prepared. Whether or not program details could be made up so far in advance is another question. We should be glad to attempt the general outline providing the matter should be entrusted to us for another year, and provided the series continues.

Mr. Light had already given you a rather detailed tabulation of reports concerning this work, and I presume that upon the general success with which this experience has been received this past year will depend a decision as to whether it is carried on another year or not.

Perhaps the greatest problem which has confronted us and which still confronts us is the problem of application, and, of course, every well-ordered lesson plan includes an application of the principles taught. How to do this by radio is difficult to determine. For one thing I believe that a systematic check by weekly reports might be attempted. These reports could be made up by the teachers whose classes listened regularly, or by the superintendent of schools, and summarized and forwarded to the State Department of Education or to the Broadcasting Station or both. The reports might cover the following points: Reception—whether good or bad—apparent interest of children, any actual attempts made at specific application such as the writing of a story of what took place in the program, and requiring the child to give his personal reaction to the various selections as he hears them. It is, of course, virtually an impossibility to attempt oral recitation in class rooms during an actual broadcast and for that reason unless such recitations were attempted after the broadcast the oral recitation is automatically barred.

With many schools, of course, an oral recitation would be impossible anyway, because the noon recess presumably comes immediately after the program, if continued on its present schedule. Consequently the only recitation which can perhaps be feasibly attempted is a written recitation. This, of course, can be done either during the broadcast or from memory afterwards, and could, perhaps, be made a part of story writing or composition work.

I think the entire scheme could be considerably improved, if some method should be found to establish a closer contact between school authorities, the State Board of Education, and the broadcasting station, and the ideas suggested above as to written work on the part of the children which could be in the form of a weekly report would be of great value.

I am particularly anxious to know from those of you who have listened at any time as to whether you think the work for primary grades has any value. I think there is some doubt on this point in the minds of some people.

I think perhaps I should say also here that if any of you contemplate the installation of receiving equipment in schools that it would be very wise to seek expert technical advice in such an installation. As I see it, I believe that radio, as an aid in instruction in schools has come to stay, but it must rely for success on two or three other factors: First, adequate

reception facilities; second, intelligent coöperation on the part of school authorities and teachers, and third sufficient intelligent preparation with the children before each broadcast.

MUSIC IN THE JUNIOR HIGH SCHOOL

A ROUND TABLE DISCUSSION

GEORGE L. LINDSAY, *Director of Music, Philadelphia, Pennsylvania,*
Chairman

INTRODUCTORY REMARKS

GEORGE L. LINDSAY

There is no doubt but that the Junior High School idea has justified itself as an educational experiment and that the segregation of pupils of the seventh, eighth and ninth grades of school in one unit of organization will be continued indefinitely. The whole movement reveals the accepted educational trend of the day in regarding the need for avocational training of the modern child as all-important in establishing wholesome social relations and in directing activities which will result in the proper use of leisure time.

While educators have recognized the present need of preparation in school for right living, yet they have not accorded the cultural subjects the high place which they must ultimately hold in the school program, if the principle of directing the emotional activities of the citizens of tomorrow into the right channels is worthy of consideration.

There are powerful agencies for good, however, which are coming forward to counteract the present tendency toward drifting aimlessly about in seeking emotional satisfaction. The initiative is not always taken by the administrators of our public schools, but by those who come face-to-face with the problem in the home, by the mothers and fathers who have recognized and accepted their own direct responsibility in meeting the challenge of modern childhood, by providing activities for the occupation of their own and their children's leisure hours. We owe a great debt to the Federation of Women's Clubs and to all organizations which have seriously sponsored forward-movements for the advancement of culture not for the few, but for the masses, without regard to race or creed.

The Junior High School idea represents, most nearly, the effort of the public schools to present life in its reality to the children who are called upon, only too early, to make their decision in regard to a choice of vocational and social activities, which will set their future standard of living. We music educators believe in the powers of good music to influence the lives of girls and boys as well as women and men in a way in which no other agency can. We must establish the fact with our colleagues, the general school administrators, and we must win them to a realization of the all-embracing worth and far-reaching influence of our many sided, so-called, universal language. We know that we must adjust our courses in music to fit the exact needs of our pupils. We must classify our musical material to fit our prescription and, greatest of all, we must equip ourselves with technical skill, broad understanding and sympathetic vision, in order to justify the obligation which we have assumed as teachers and administrators of Music Education.

VOCAL WORK IN CLASS, ASSEMBLY AND EXTRA-CURRICULAR ACTIVITIES

MRS. JEANNETTE GAUTHIER BASHFORD, *Yonkers, New York*

When Mr. Lindsay requested me to speak on this topic, I was reluctant to assume such a task, inasmuch as our first Junior High School opened only a little over a year ago. But I am told that many are discouraged with music in the Junior High and a detailed plan of our organization and procedure might prove helpful. The music of the grades in our Junior High is better than under the old 8-4 plan. After one year's trial our Senior High Schools claim a much greater response to music in all its activities.

The enrollment of our school is 900, the ninth grade having 235 students, the eighth 225 and the seventh 440. We have thirty classes, fourteen of which are in the seventh grade. The average class numbers about thirty girls and boys, the groups being classified according to the results of mental tests. With the day starting at 8:45 and closing at 3:50 we have six periods each day of approximately 55 minutes. The teacher of music in the school takes charge of all assemblies, classes, clubs and orchestra with the assistance of one teacher for two days and an instrumental instructor for one day in band classes, thus making eight full days for each week of instruction.

The organization has proceeded along the following lines; a general weekly assembly, also a seventh grade assembly, an eighth grade assembly, and a ninth grade assembly per week; vocal classes of one period each in all sevenths and eighths and an elective in elementary theory for the ninth year students of two periods a week. This means that every student in the seventh and eighth grades and those of the ninth who have elected music have two hours of music each week. This does not take into consideration the amount of time spent in general assembly for music where there is an opportunity for choral singing by the entire school. There are also selected groups of those especially gifted and who desire a weekly lesson in band instruction or the Orchestra, Boys' Glee Club, Girls' Glee Club and the newly organized band.

First our aims should be stated. The ultimate aim for the majority is a love of good music as a means of enjoyment in leisure time. But the proximate aim is (A) to enjoy music through participation in worth-while music thus forwarding taste and developing habits of preferment for good music and (B) to appreciate music through active listening. This active listening can best be acquired by a technical preparation of note reading and part singing systematically developed in the grammar grades (a procedure which you will find paralleled in all other subjects).

By the third week of school every voice is tested and an outline completed for the seating of all assemblies by voice classification. Mimeographed copies of the seating plan and instructions are passed to the teachers. The children are instructed to report to a definite line in a definite corridor according to their voices and heights. With eight lines passing simultaneously, it takes but five minutes to organize these lines and seat the assembly of 900 students and but two minutes to empty the auditorium. Today we have 346 girl sopranos, 49 boy sopranos, 104 girl second altos, 100 boy altos, 188 tenors and

107 basses in the general assembly. I say today advisedly, because voices are changing and being tested constantly and these numbers vary as the voices change.

The choral singing of hymns and songs in the general assembly consists of four well balanced parts. The foundation for this good four part singing lies in the grade assemblies and class work. In all grade assemblies approximately half of the time is used for singing and the latter half for appreciation. We follow a general procedure in these, in the vocal work. The singing of long sustained chords secures a well balanced tone with which to work, at the same time training our people to use their ears. We require them to listen to all other parts and adjust their tones to fit the weakest. We stress team work, making the students responsible for ensemble and balance. Hymns and songs in four parts are practiced so carefully in all these grade assemblies, that certain material within the capabilities of all can be shaped up for the general assembly. This requires thorough drill to get the desired results of four clean parts with as large a group as 900. Other music is selected according to the vocal capabilities of each assembly group with due regard to the peculiarities of the age. We realize that music which might thrill seventh year students, would not necessarily appeal to ninths. An invitation from the instructor to the pupils to select new songs or to sing old songs is eagerly accepted and the judgment displayed proves our theory of forwarding tastes through participation in worth-while music. Due to the training in sight reading in our grammar grades, our repertoire of songs is large and ever increasing. From the third week of school our eighth and ninth assemblies are prepared to entertain guests with groups of finished songs, many from memory.

Our class room procedure for the seventh and eighth grades is as follows: sustained chords of three or four part harmony, followed by sight reading of one or two new songs; next trio or quartet singing handled by the group leaders of each part; then songs finished with expression. The last ten or fifteen minutes are devoted to appreciation. In these small groups general discussions offer an opportunity for clarifying any misunderstanding of the material presented in the assembly. Incidentally the value of such relaxation at the end of a long period should not be overlooked.

Our extra-curricular activities prove that music is popular in our school. The Orchestra, Band, Boys' Glee Club and the Girls' Glee Club each number forty or over. The Boys' Glee Club sings four part songs written within the compass of the voices at this early adolescent period. Our second basses handle G, the first line of the bass staff, very comfortably, while the first tenor group consists of the unchanged voices. I find one discouraging feature: namely, that with the shifting propensities in the boys' voices, it is practically impossible to keep a correct balance or to have any finished material. However, the main objective, which is to give pleasure through active participation, is not lessened. For pure wholesome enjoyment for everybody, teacher included, give me a Junior Boys' Glee Club. The Girl's Glee Club sings in three parts; first soprano, second soprano and first alto. Second altos are rare jewels in the Junior High and forcing young girls' voices on

a low alto part is a crime not to be tolerated. The wholehearted enthusiasm and cooperation from the girls at this age is truly inspiring.

After eleven years' experience of supervising, I feel qualified to make a comparison of results under the old 8-4 plan and the new 6-3-3. I am completely sold on the Junior High School idea and I will give you my reasons. In the first place, the attitude toward music is nearly one hundred per cent, due to good organization and to the fact that specialists have the work in charge. The girls and boys of this age present problems every day that need the specialist's skill. With the inexperienced class teacher, many lessons prove valueless—even detrimental, while with the especially trained instructor the march is always forward. The specialist can grasp the possibilities in each specific group, using suitable material placed within the compass of the voices of that particular class. With trio and quartet singing, special voice trials are almost unnecessary.

The instructor knows the actual range of each voice and notes the first sign which indicates a lowering of compass. The boy is immediately changed to the right group and instructed in the use of his new tones. One of the most important results of this quartet singing is the absence of self-consciousness. The leaders in the bass groups prove particularly beneficial. They assume the responsibility of training the boys with changing voices to such a degree that the coöperation of men teachers, so often advocated as an aid to the woman music instructor in Junior High and as an incentive to the boys, is unnecessary. We have no more trouble getting an immediate response from basses and tenors than from sopranos. As I stated our groups are classified according to mental tests. Fortunately for us music does not bless the mentally gifted only. Under the old 8-4 plan our lower divisions seemed almost incapable of producing anything but indescribable combinations of noises and rhythms to the utter discouragement of the supervisor. But in our Junior High, our lowest groups are producing good three and four part music that not only gives real joy to the children but to the instructor as well. I feel that my attitude can best be expressed by that song long familiar to us all:

"Some think the world is made for fun and frolic,
And so do I.
Some think it well to be all melancholic
To pine and sigh.
But I, I love to spend my time in singing
Some joyous song,
To set the air with music bravely ringing
Is far from wrong."

A CONSIDERATION OF JUNIOR HIGH SCHOOL MUSIC FROM THE STUDENT'S SIDE

JOHN F. AHEARN, *Director of Music, Springfield, Massachusetts*

In the middle of the last century, Lowell Mason of Boston established the subject called public school music, demonstrating, at first at his own

expense, that music has a very definite claim to a place in the curriculum. From the days of Mason until very recently, the general plan, then inaugurated, has been followed.

Imagine Mason's incredulous astonishment, however, were it possible for him to revisit the scenes of his labors and to hear the public school music work of to-day. Tremendous strides have been made, and we may rejoice in the progress made; yet we must not permit ourselves to be dazzled by this brilliance, nor look upon our task as finished. Rather must we continue to submit additional evidence in support of our claims for music education; we must win new friends for our subject, continuing to hold all those won before. What are the fields, then, which may help us to attain this aim?

This question brings back to my mind the very people about whom I intended to speak when I set about the writing of this paper—the student. Where does he come in? Well, he's our raw material—sometimes very raw. Never mind his rawness, however, for we must accept him as he comes to us. We must school ourselves to patience, even as did Mason with his vision, however limited it might have been. We must be patient and diligent and proof against discouragement, even as the sculptor who is given a block of stone to fashion into a thing of beauty for all the world to admire.

Here we have, then, handed over to us a host of beings, no two alike in looks, actions, likes and dislikes, talents and what not, who are to be exposed to our ministrations in the making of music.

What do we give them?

The answer to that question should be "We give them that which is calculated to discover and develop to the utmost possible, the talent that is theirs, and, should no talent be discovered, we aim to make clear to them the beauty that is in music, to enable them to advance culturally and to help them to build up the ability to discriminate between the real and the false, so that they will ultimately contribute to life the full measure of their abilities."

There is not one among us who would be unwilling to endorse such an ideal, even if unable to claim to be actually practicing it now.

What does such an ideal involve?

Nothing radical or revolutionary or impossible. It is really only the next process in the evolution of our subject.

Instead of proceeding on the theory that all boys and girls are alike, let us face the facts in the case and admit that they have different tastes, aspirations, talents, ideals, etc.

The old saying, "as like as peas in a pod" is wide of the mark. The next time you shell peas, don't be in such a hurry to get them done. Look over the contents of a few pods rather critically and you will discover variations in size, shape, color, etc. It is not, however, important that we seek out and catalog the individual characteristics of each and all of the peas that we are to have for dinner, for they will taste just as well without all that knowledge, providing always that they are not too old.

What wisdom is shown in this matter of differences! What a stodgy, uninteresting world this would be if all of nature provided only exact duplicates! What embarrassment, not to say dismay, might ensue if a man could not distinguish his wife from all the rest of the women in the neighborhood!

Just because most of our pupils look alike from the neck up is no proof that they are alike, or think alike, or like the same things to eat, or do, or the same songs, or indeed that they all like to sing with the same degree of enthusiasm.

We need not be concerned very greatly with this question of differences, while our boys and girls are in the primary and early intermediate grades. Indeed it might be debatable whether or not to undertake to discover and attempt to evaluate such differences in these little folk as would be of moment to us professionally. When a child reaches the fifth grade, that is to say, when he is in his tenth chronological year, he may be expected to give some signs of preference for this, that or the other, some beginnings of an indication that he may best realize his own individuality and personality along a certain line of endeavor.

That this is true is already recognized, and provision has been made to bring about a realization of this difference between children, as witness the frequent references in the educational press of a decade or two ago, to the mentally-minded child and his brother, the motor-minded child. Witness also the development of what are called "practical arts classes," wherein the motor-minded are provided with opportunities, for working out educational processes through activities that involve a large amount of hand work. Why don't we do the same in music?

"But," you say in protest, "we do! See our orchestras, our bands, our instrumental classes!"

All these things are very fine, I'll agree, and significant, too, of the need that exists for doing the thing or things that I believe should be done—the ideals that have prompted me to write this paper and dare to read it before this gathering. What do I propose?

Before making answer to that question, let me say that it is my belief that nearly all normal boys and girls have the urge to make music, while there are those among the subnormal who have it also, even if their response to the urge is handicapped by unfavorable conditions outside their control.

It is also my belief that it is a very grave mistake to assume that our boys and girls possess in the same degree the ability to express music vocally.

The boy or girl whose soul is stirred by the singing of a beautiful song or the splendor of a great orchestra, is not by that emotion necessarily endowed with the quality or range of voice which will enable him to express his feelings vocally.

We all know only too well how difficult a period is that which finds our boy or girl in the junior high school. The beginnings of adolescence present new problems that have to do with daily, hourly, constant

conduct, what to say, what not to say, what to do, what not to do, how to act, how not to act, all sorts of questions and counter questions, a medley of inhibitions, prohibitions and exhibitions that would be exceedingly funny if it were not so significant!

For the boy especially the music period becomes more or less a trap for the unwary, a time of danger lest he be held up to the ridicule of his classmates by the antics of his heretofore reliable vocal apparatus.

Are we doing the right thing in requiring our junior high boys and girls to attend music classes in much the same way and on much the same basis as marked the music classes in the schools below this grade?

If we follow this plan, do we not by so doing proclaim that these boys and girls are singers, always have been singers, and always will be singers?

What right have we to make any such sweeping assertion?

I would not have you think for a moment that I am unaware of the splendid reactions to be secured from group singing, or recreational or auditorium singing—call it what you will. This is of greatest value, and at no time in the whole life of an individual is it of greater value than during the junior high school period.

During this activity each pupil is privileged to test the potency of harmonious sound, ordered effort, giving in order to receive, by the emotional uplift that is his in proportion to the amount and extent of his contribution. We must ever keep in mind that the greatest potential efficiency of the individual requires the development of his talents.

I wonder how many good instrumentalists have been submerged in poor or negligible vocalists, and how much good time and money has been squandered in the attempt to musically educate those whose talents did not warrant or justify the cost.

What a farce to ask boys and girls to sing if they are not sing-minded!

If you would get the correct definition of singing, keep away from the dictionary. What you will get there is man-made. Watch a canary and get the Creator's definition. Singing must come from the heart and the soul, it must well up from the founts of feeling as a spring wells out from the hillside.

It is equally a farce to put an instrument into the hands of a person who is not vitalized by the desire to speak from the heart through the tones of that instrument.

It is equally a farce to expect people to go to hear the songs and the playing of worth-while music by worth-while performers when these people do not possess the standards by which to evaluate and enjoy the music offered.

The public schools have the finest kind of an opportunity to take a leading part in the elimination of these abuses. This opportunity is right at hand. The time is ripe, the vineyard is ready, the laborers are here.

Junior High School music, from the student's side, would, if the student were allowed to talk back and present his side, afford opportunities for singing and the serious study of vocal art and for the earnest pursuit of instrumental music by those fitted for and desiring it and for the un-

folding and interpretation of the meaning and message of music to all, with ample recreational singing.

Such a program would involve testing and measurement of talent and inclination and would vastly increase the musical power of this country, while it would be of tremendous economic value in conserving time, money and effort.

Never before have our people had the wealth of musical opportunity that is now made available through the medium of radio's magic. Symphony orchestras, string quartets, wood and brass ensembles, artist soloists offer their best for the edification of the multitude, while the analytical remarks that precede some of the programs are of no small educational value.

It is, of course, trite to say that this has a bearing on our subject. It is a new factor in the situation, by means of which much pleasure is gained, to be sure, but which also provides a new vision, a new stimulus to many and many a boy or girl.

Who can say how many youngsters there are today who have a desire to investigate some of the orchestral instruments, as a direct result of radio broadcasting, who might otherwise be still drifting along in the age-old way? These desires are legitimate, they are deserving, they should not be ignored. We are not doing our full duty as educators in the employ of the people, unless we find and employ ways and means to keep ourselves and our scholars abreast of the times.

In the wave of curriculum revision that is sweeping the land now, lies an opportunity for the music teacher in the public schools. Certainly we have nothing to revise, in the sense that there is anything now incorporated in our school teaching of music that is non-essential—rather do we face the demand that we enrich and expand our courses so that no talent, however great or small, shall be hidden or neglected.

The boys and girls of today will be the citizens of a few years hence. We can help them to be the citizens of a nation rich in musical expression, musical interpretation and appreciation, musical support, if we will but recognize the diversity of their musical talents now. Let us develop a people musically efficient, out of our singers, our players, our listeners.

TESTS AND MEASUREMENTS IN MUSIC EDUCATION

A ROUND TABLE DISCUSSION

PETER W. DYKEMA, *Professor of Music Education, Teachers College,
New York, Chairman.*

WHY SHOULD THE MUSIC TEACHER BE INTERESTED IN TESTS AND MEASUREMENTS?

PETER W. DYKEMA.

Anyone who cares for music should be interested in tests and measurements if for no other reason than to safeguard music teaching. We must carefully distinguish between what the present formulations can and what they cannot do, or at least have not yet done.

Everybody has certain possibilities of development of which he uses a greater or less amount. Physically and mentally we have limits beyond which we shall never be able to go. These include in music the power to learn facts and principles, to go thru physical adjustments such as are necessary in various kinds of musical performance, and to react to the impressions which music makes.

It is obviously possible to determine whether a person has expressed correctly answers to certain questions of facts. In a somewhat lesser degree it is possible to measure whether or not he has performed correctly certain movements demanding physical skill. We, moreover, can detect some of the more evident effects of listening to music. But it is not so easy to determine the amount of potential power for acquiring knowledge or skill, nor what the limits are of responding to musical impressions. Consequently, it is very difficult to learn, in any given case, what proportion of native skill or aptitude or general powers has been utilized in giving expression to the knowledge or skill just mentioned, or in other reaction to music. We can measure the product comparatively easily, but it is another question when we come to measuring the producer.

There is a third factor which intervenes between the native power and the expression, namely, the desire or the will to do, and this is still more difficult to measure. We might compare it to the fuel which furnishes the motive power for the machine. Just because a person is very musical, has a keen ear, and great finger dexterity together with a strong physique is no absolute guarantee that he will be a good violinist. He may even have excellent instruction and still not respond in proportion to his powers. We all know of cases when the lazy, brilliant student has been surpassed by the hard working student with but ordinary talent. Any test involving only native powers and certain aspects of attainment would, therefore, still indicate what may be expected rather than what can be definitely prognosticated.

On the other hand, if tests and measurements can indicate what the normal possibilities of response are, if they can quickly and accurately differentiate between actual power and mere desire or application, they will render significant service. That teaching is best which most nearly engages each pupil in accordance with his powers. It is as wrong to place too light a load upon the strong as to place too heavy a load upon the weak. Modern education is becoming increasingly concerned with the individualizing of instruction. How music education in the schools is to respond to this tendency is a subject which cannot be considered at this time, but it is certain that whatever adjustments are made should be based upon facts such as the tests and measurements movement should be able to disclose. Apparently we are beginning to obtain just such help.

But great caution must mark the interpreting of the results of even legitimate tests. Music involves facts, skill, and emotional or spiritual expression. The first can be adequately measured, the second partially measured, and the third as yet not at all. Let us then be wary about accepting as a complete survey of music education the results of those tests

of facts, and to a lesser degree of skill, which are now available. Let us rather remember that they present only a part of the necessary whole.

These cautions having been stated, we may well emphasize some of the distinct values of using wisely the tests which are now available. They give, first of all, an impersonal measurement. Any examination given by the person who has taught the group or the work being studied, is necessarily partial in that it considers only the material and the approach which has been taught. When children leave the school, their musical knowledge must be measured in terms not of what their teacher considered desirable, but what society in general thinks should have been acquired or developed. Standardized tests naturally represent the general point of view more accurately than do the questions of any one teacher.

Second, they give a reliable measure of progress by using exactly the same material from time to time. Standardized tests can be given from year to year to a group, because they are so systematized that they can be quickly administered and are so extensive and varied that the material cannot be easily committed to memory.

Third, they suggest material and method of procedure in the regular class work, both for teaching along lines already established and for indicating new points of attack. A few minutes of independent thinking will show that there are many aspects of our regular teaching which are open to serious question. Most of us are so concerned with following old outlines, that we forget the insecure basis of many of our present practices. A good test may start the wide awake teacher on a valuable series of experiments.

Fourth, they offer a means of presenting to administrative officers a concrete formulation of results which even the non-musical superintendent can understand. Our subject has suffered because administrative officers have too frequently been so conscious of their ignorance of music that they feared they could not understand what we were doing and have consequently kept aloof from the music work. Aloofness usually means lack of interest and lack of recognition. Standardized tests, always, as mentioned above, properly used and properly interpreted, may help to obtain greater interest and greater recognition from the supervisory officers.

Fifth, they are a spur to the children. Definite measurement is attractive to all students and rightly used, it is a legitimate stimulus.

Summarizing then, we may say that anyone who is interested in music should be interested in tests and measurements for use in that subject. He should want to know both to insure getting the right values from the desirable material, and to avoid the misuse and misinterpretation of the wrong material.

THE STATUS OF MUSIC KNOWLEDGE AS REVEALED BY AN OBJECTIVE TEST

JACOB KWALWASSER, *Ph.D., Professor of Music Education, Syracuse University, Syracuse, N. Y.*

In spite of the fact that we have taught music in the public schools for almost a century, only recently have we shown any concern over the results of our teaching. We have assumed that every unit of time spent in teaching music was accompanied by or followed by a corresponding unit of learning on the part of the pupils. The falsity of such an assumption will be revealed by what is to follow. We have planned our work with implicit faith that material taught in the lower grades was not only effectively taught, but remained the permanent possession of the child in all subsequent grades. In the light of this investigation, these concepts must necessarily undergo considerable change. Teaching and learning are not concomitant processes, for the two considerations may be neither accompanying nor sequential.

This survey was made possible by the cooperation of five different school systems, all of which are nationally known for their pre-eminence in music. Almost 5,000 children, representing grades 4 to 12 inclusive, were given the Kwalwasser-Ruch Musical Accomplishment Test. The test paper of each child was then marked and tabulated, item by item. It must be understood that the results of this survey are based exclusively on the results of this testing. The test eliminates subjective errors as far as it is humanly possible to do so. The results reveal, in a scientific way, what is actually being accomplished by children at different grade levels. It is needless to comment on the fact that there is usually a great disparity between the knowledge we *attribute* to children and the knowledge actually *possessed* by children. This study is concerned *only* with the latter.

In order to facilitate the discussion it will be necessary to describe the tests briefly. Test 1 consists of 25 questions, of the five multiple response type, on the general subject of musical terms and symbols; for example, is a sharp, flat, natural, note, rest. The child is instructed to underline the right answer. Test 2 measures the child's knowledge of syllable names. Twenty-five notes in five different keys are placed upon the staff and the # is a sharp, flat, natural, note, rest. The child is instructed to underline child is asked to write the syllable name under each note. Test 3 tests the child's knowledge of the pitch element of notation. The notation of "America," distorted melodically, is presented to the child with directions that he hum the song over to himself and cross out the 5 wrong measures. Test 4 tests the child's knowledge of the time element of notation with the aid of a rhythmically distorted version of "America." The child is asked to hum the melody over and then to cross out the wrong measures. In test 5, the child is required to write the pitch or letter names under 20 notes on the staff, half of which are in the treble and half in the bass. In Test 6, 10 complete measures (properly filled with notes) without time signatures are presented, and the child is asked to underline the correct time signature. Ten major and five minor key signatures constitute Test

7. The child is instructed to name the keys from their signatures. Test 8 consists of 5 incomplete measures, which the child must complete by underlining the correct note-value to be supplied. Test 9 is similar to Test 8, but rests are substituted for notes. The notation of 10 familiar songs constitute Test 10. Only a phrase or so of each is presented and the child is required to name the songs from notation. Such songs as "Dixie," "Swanee River," "The Star Spangled Banner," etc. are used. This test measures the child's command of the written language of music.

It will not be possible to report on every item of the test without the use of graphs and charts; nevertheless, I wish to point out some of the more important findings. Probably the most important result of the study is that which reveals the differences in accomplishment on the basis of sex. Boys are more than a grade behind the girls throughout the entire range of grades studied. As it is, we are teaching two grades in one, although it is not our intention to do so. If we desire to administer music on the grade basis, it will be necessary for us to reorganize our work so that the boys of an advanced grade "recite" with girls in the grade just below. Sixth grade boys and fifth grade girls are more nearly equal in accomplishment than are boys and girls of the same grade.

The variation in scores is so great as to make the teaching of music difficult and the results most unsatisfactory. Probably in no other subject is there a more heterogeneous grouping. It is not unusual to find many degrees of musical accomplishment in every grade. This condition slows down the learning process. The superior are retarded because of the inability of the inferior to make progress. The inferior are discouraged because they have their inferiority impressed upon them constantly. Reclassification on the basis of ability to learn would facilitate music education for both groups.

Test 1 reveals that 14% of all high school pupils measured do not know that the first tone of the scale is "do"; 17% are unable to recognize the "sharp" sign; 18% fail to identify the flat; 23% do not know the treble clef; 27% do not know the bass clef; 31% fail to identify the tie; 49% fail to recognize the slur; etc. It is patent that a considerable number in high school are unfamiliar with musical terms and symbols to such an extent, that it is very unlikely that they can understand the written language of music. Furthermore, learning is not progressive, for advanced grades frequently average less than lower grades on specific items in Test 1. For example, the hold is known by 63% of the sixth grade and only by 60% of the eighth grade. The slur is known by 62% of the fifth grade, whereas only 61% of the twelfth grade know it. Which means that after six years of teaching the slur is known by 1% less twelfth grade than fifth grade children. The natural is known by 72% of the sixth grade and by 68% of the seventh grade. And so I might continue indefinitely, revealing irregularities in learning exposed by Test 1.

Test 7 is especially difficult, for key signatures are not generally known. In the high school, 13% cannot name a single key of the 15 signatures presented. Only 45% of the fifth grade can name the key of C, which

apparently is the easiest of the group. Only 26% of the sixth grade can name the key of G. At the end of the sixth grade only one key signature can be named by half of the class. In the seventh grade the percentages show a decided drop over those of the sixth grade. This is simply another manifestation of a year's teaching being accompanied by a loss of knowledge over the previous year. The average high school pupil can name 3 keys from their signatures; namely C, G, and Bb. Although 21% are still unable to name the key of C; 41% fail to name the key of G; and 48% fail to name the key of Bb. Our Standard Course of Study devised by the Research Council of the Music Supervisors National Conference makes the knowledge of major and minor signatures an attainment for the sixth grade, but by actual measurement we find that this attainment is not being realized in the twelfth grade. In fact many of the attainments are so difficult (or the teaching so poor) that they are not being realized. Whether these attainments are feasible or not is a matter with which we are not primarily concerned at present.

In my estimation Test 10 is the most valuable test in the entire battery. If note-reading were more proficiently acquired, this test would be quite simple. Only one item in the test shows progressive improvement from grade to grade (Dixie). In the fourth grade 64% of the children earn (0) zero, which shows how well the following attainment formulated by the Educational Council is being realized: "Power that enables the child to know by sound that which he knows by sight and vice versa." This attainment is expected of fourth grade children, but our investigation reveals that it is not being realized by twelfth grade children. By the end of the twelfth grade 17% of the pupils are unable to recognize the "Star Spangled Banner" from notation, and zeros are earned by 12%.

I cannot resist the temptation of introducing a chart which contains very significant information.

TEST No.	NAME	MEDIAN		GROWTH Items learned per year
		Grade 4	Grade 12	
1	Knowledge of terms and symbols	10.2	18.5	1.04
2	Naming syllables	10.4	17.9	.94
3	Pitch factor of notation	9.1	16.4	.18
4	Time factor of notation	7.5	11.6	.17
5	Pitch and letter names	6.7	15.2	1.06
6	Knowledge of time signatures	7.2	13.7	.41
7	Knowledge of key signatures	5.4	12.4	.44
8	Knowledge of note values	5.5	11.6	.28
9	Knowledge of rest values	3.9	8.2	.18
10	Recognition of familiar melodies from notation	2.4	24.7	.56

This chart contains as complete an indictment of our present music status as can be presented. The average growth in Test 1 is only a trifle over 1

item per annum, from the fourth to the twelfth grades. Although the first four grades average better than 2 items per annum. Remember that we do not attempt to drill on factual knowledge or musical notation in the primary years, nevertheless, the rate of learning exceeds that of the "drill period." In Test 2 the rate of learning per year is less than one syllable name. In Test 3 it is only .18 of a single item. To improve to the extent of item would require almost 7 years of teaching. Practically the same rate is found for Test 4. Test 5 reveals that the child acquires 1.06 letter or pitch names per annum. Less than one-half of one time signature is the rate of learning for Test 6, with the same rate for Test 7. Rest value lags behind note value learning. The rate of progress for Test 10 is .56 item per year.

It is quite evident that we do more teaching in the first four years of the child's school life than we do in the subsequent eight, if we take the annual rate of learning as the criterion of advancement. A very curious fact, when we realize that the first few years are devoted preponderately to rote-singing and not note-reading. Obviously, there is something seriously wrong with both the teaching and the learning of music.

But I must not give the impression that this test measures every aspect of our public school music work. It measures only a very limited area. Such values as appreciation, spiritual uplift, character building, performance, socializing influence and the recreational aspects of music education were not involved in this survey. How well we are achieving our objectives in these fields has not yet been revealed. Nor is it the intention of this survey to throw any light on these activities. The survey deals only with notational and incipient sight-reading knowledge. This information is revealed with a high degree of accuracy by the test employed. So that in all fairness to music education, it is necessary to limit the conclusions to the scope of the investigation. Whether we are moving away from the knowledge objective or not, is of no consideration whatever. The Standard Course gives no intimation of the abandonment of the knowledge objective, and it is without question the most authoritative course available.

In conclusion, let me present some generalizations that are based upon this investigation.

1. The acquisition of musical knowledge by children in the public schools is unsteady and irregular. Not only are learning plateaus found, but frequently further teaching is accompanied by a loss in learning.
2. Major key signatures are known only by a small percentage of pupils; minor key signatures are practically unknown.
3. Rests are more difficult to master than notes.
4. The skill of reading from notation is not acquired by grade school children to any considerable extent.
5. Children are unable to recognize by sight that which they know by sound and vice versa.
6. Girls are more than a grade in advance of boys in musical accomplishment throughout the entire range of grades.

7. Grade for grade and item for item, the rate of learning is faster per year during the first four years than during any subsequent year.
8. The acquisition of musical knowledge is so slow as to reflect discredit on the ability of school children to learn the material successfully.
9. Present teaching methods are not sufficiently refined to insure the realization of many of the aims and attainments formulated by the National Research Council of the Music Supervisors National Conference.

ROUND TABLE DISCUSSION CONDUCTED BY THE ASSOCIATION OF MUSIC EXHIBITORS

C. C. BIRCHARD, *Boston, Massachusetts, Chairman*

THE SCHOOL SALESMAN OF TODAY

ELBRIDGE W. NEWTON, *Boston, Massachusetts*

When I started in as a school music salesman a good many years ago I had as assets a fairly good education and several years' experience as a teacher in various public schools. I had had no training as a school music salesman, and no information whatever as to conditions which I was likely to meet; but I did have considerable enthusiasm and confidence. With this meager preparation I was thrust into a school-book contest in a city in an adjoining state, where I was pitted against an experienced agent. Of course I lost. The next contract for which I competed I also lost, and I continued to lose for two months; but before the season closed I managed by good luck to get two small contracts.

Meanwhile I had made up my mind that notwithstanding my most strenuous efforts I could not succeed as a school music salesman, and so wrote my company. I thought then and still think that I have, perhaps, some of the natural requirements for this work. But in those days they started a school music salesman much like the old-fashioned way of teaching a boy to swim,—by throwing him into the river. If he kept his head above the water he could learn to swim. If he drowned it was proof positive that he could never learn to swim.

How differently indeed does the salesman start today! In the first place he is not allowed even to begin as a salesman unless in the judgment of sales experts he has certain inborn characteristics which give promise of success in this line of endeavor. After he has passed this test he is given, by those who know the business, a careful general training. This is followed by specific training for the particular field in which he will work.

Characteristics of the Ideal Music Salesman

Now concerning those inborn characteristics, it is not expected that any one man will have them all, but we simply give them as an ideal for approximation.

In the first place, the candidate for a music salesman should be a *gentleman*. This means a well-bred man with the finer sensibilities, who

will be not only honest but honorable. He will be loyal and will do what in his opinion is right, for right's sake, for he knows that in the long run this manner of procedure offers the greater compensations in life.

He should be a *student*, because most of the people with whom he deals are trained educationally and he must be able to meet them on their own ground as an educational equal. A knowledge of psychology and applied pedagogy is almost a necessity, for it assists him in diagnosing school situations and in making constructive suggestions. Of course, a general knowledge of other subjects like literature, history, mathematics, and languages gives him an open sesame with those superintendents who are college bred. If perchance he has had a year or two of experience in teaching these or any other subjects in elementary or secondary schools, it will give him a most excellent background. In addition to this, the mental discipline which comes from the long and concentrated study of various subjects will enable him to master quickly the problems which he is constantly meeting.

It is of great importance that he have a *good personality*. This means that he instinctively knows how to meet people affably and give at once the correct impression of his real worth. He should know how to adapt himself tactfully to all classes of people and to all conditions. He should be able to talk in an interesting manner with the superintendent or supervisor or any class teacher, with a banker, a taxi driver, a hotel clerk, a college president, a farmer, or a doctor. He should be able to consider sympathetically every situation from the "other man's" point of view. He will always know what to say, and when to say it and when to be silent. A good personality presupposes the exercise of good judgment on all occasions. In short, the salesman's individuality should be such, that he will be a welcome visitor and that his calls will be pleasantly remembered.

Courage is also necessary. Without it, practically all the other inborn characteristics are useless. Of course he must discriminate in the use of courage. Let him never substitute so-called "nerve" for courage. Also he should remember that courage carried to the extreme on lesser projects is folly. Under certain conditions, it takes more courage to lose gracefully than it does to win. Many times courage and tenacity snatch victory from defeat; but whatever happens, everyone admires and respects the proper use of true courage.

The Musical Equipment of the Music Salesman

Now concerning the musical requirements. Formerly it was thought that the school music salesman should have an extensive knowledge of music. I wonder if this is as important as it used to be considered. Have you ever noticed that the best piano salesmen without exception are not performers on the piano? Go into any prosperous piano store and you will be turned over to a man who usually succeeds in making a sale. He will talk piano with you, but when it comes to showing the tone of the instrument he always calls in a demonstrator,—a person who is able to play the piano, and play it well.

It is not a fact that really fine musicians may be developed emotionally a little more than they are intellectually? Let me hasten to say there is no reproach in this statement. Indeed, is it not almost necessary that those whose function it is to awaken the deepest emotions through music should, perhaps unconsciously, find themselves in this condition? As a matter of fact, however, the music salesman must always depend upon his intellect rather than upon his emotions in making sales and getting music contracts. Of course, we would not approve of a music salesman who knew nothing about music, but in every instance the purely intellectual attainments of a music salesman must overbalance his emotional development, if he is to be successful in this work. I have almost come to the conclusion that if a music salesman is but an amateur in music and loves the subject, he may perhaps gain a greater degree of success.

Frequently I have noticed this: that a music salesman who is a fine singer or a fine performer on some instrument will be greatly admired for his musical attainments, but that he will not be quite so successful in making sales. Of course there are exceptions to this rule, but in general I think it holds good.

The Training of a Music Salesman

Before starting out to sell, the music salesman should become thoroughly acquainted with his own product in every detail. He should have some acquaintance at least with every song, words and music, in every book of his own series. He should know why each song was selected and placed in each book in the location it occupies. This will involve eventually a pretty thorough knowledge of the different kinds of music in general, such as opera, oratorio, cantata, art song, part song, and folk songs of various nationalities. As music appreciation is today a live issue, it will be necessary for him to know something of the various kinds of instrumental music, such as symphony, chamber music, overture, suites, salon pieces, and rhythmic music, as well as the musical characteristics of the leading composers. After he has learned the music in his own series, he should then absorb the details of the teaching plan. This will involve in a general way the music pedagogy of today and its history.

After he has become familiar with his own product, it will be necessary for him to study assiduously the product of all competitors, so that he may be able to discuss intelligently with any supervisor all school music material extant. I realize that we are blocking out considerable of a task and that he will not master it all in a week, or a month, or a year, but he will get enough in three or four weeks to realize the scope of his job and continue to study in his spare time.

The Specific Training of a Music Salesman

First he must learn the various arteries of travel all through his territory, so that he can plan his trips efficiently and economically. He should get a word or two of description of each school system in his territory, together with various sidelights on the school executives with whom he will come in touch.

It is well for the agent to know from the beginning that perhaps one of the greatest elements of his success is to render service. His duty it is to help, so far as possible, every supervisor with whom he comes in contact, for it is only by so doing that he can expect that the supervisor will help him with orders for his product. It is a give-and-take game. I will admit that there are successful agents today whose sole thought is to secure orders for books, but I believe that during a series of years that agent will be the most successful commercially who renders the greatest amount of assistance to supervisors.

Early in his experience he will be obliged to survey school work and estimate its worth. Indeed he will have to do this constantly, and he will unconsciously absorb a comprehensive knowledge of all kinds of teaching methods. Some are good; some are mediocre; possibly some may be poor; but this experience will help him in the correct diagnosing of critical situations and enable him to give really valuable advice. He must learn also that this advice, if called for, must be given tactfully and honestly, even though temporarily it may apparently react against his interests. To have the confidence of his clientele will be one of his greatest assets.

In closing, it may be possible that some of my hearers may feel that I have been too exacting in the requirements I have stipulated. Allow me to say that I believe there are music agents in the field today who exemplify the description here given, and I believe it is the tendency of the leading publishers of today to try to secure the highest type of men and women as their representatives. The music agent of today, if he keeps his health and his ideals, is unlimited in the amount of valuable service he can render the world, and I believe that his compensations will be fully adequate.

THE SUPERVISOR'S INDEBTEDNESS TO CONVENTIONS; A PUBLISHER'S ASPECT

DUNCAN MCKENZIE, *New York City*

The following observations are based on an intimate contact made as a supervisor during the last ten years with the Music Supervisors' Conventions.

The convention as a whole is made possible by many months of hard work and previous preparation on the part of the president and his officers, who voluntarily undertake this task for the sake of a cause, the musical education of the young. The publisher provides an exhibit of his publications, suitable for the particular needs of the convention, in charge of experts in the field of music education. This is done at considerable expense. A great deal of energy and hard work is entailed during a convention in meeting members, helping them to find material for their particular needs and in noting where material is lacking. The publisher has provided all kinds of aids which may be of service for any possible questions the supervisors may ask.

There is no need for me to tell you what constitutes the personnel one finds at one of these conventions, nor to say why it is advantageous for

both supervisor and publisher to be present. I will consider three phases of these conventions in which I will discuss the supervisor's indebtedness from the point of view of a publisher—the program of addresses, papers and demonstrations, the exhibits and the social functions.

The meetings afford an outlet for the supervisor either to give or to receive. Discussions arise and the whole is as interesting to the supervisor as it is to the publisher. The publisher gets ideas to determine his future policy as well as to change his present. The meetings and their aftermath socially are of advantage, for the supervisor has to find a means of propagating his ideas and the publisher is always anxious to find the supervisor who has something which is worth being interested in (and not necessarily always commercially.) Thus, both come to know each other through the meetings, and as the program lasts for at least three days, there is time for quite an amount of personal contact, not possible were it not for the convention.

Exhibits afford opportunity for the supervisor who is not taking an active part in the proceedings to become acquainted with the publisher and his staff. Here the supervisor can be helped or he is at liberty to criticize. Constructive and destructive criticism are of use to both. Thus, the unknown supervisor has a chance to become known to the publisher through the personal contact made at the exhibit booth. Many supervisors can look back with pleasure on this first contact and may be able to attribute to it, in a very round about way no doubt, their success in their work. Publishers too, look back with pleasure on the same first meeting and attribute to it some of the ideas that have helped to determine their policy.

A very attractive feature of all Supervisors' Conventions is the fact that from the nature of the supervisor's work he has to be a good mixer. Thus it is impossible for a new member to attend a convention without making many new acquaintances who in the course of time become personal friends. The opportunities these conventions afford for meeting people are only limited by the length of time of the convention. Many members consider this the most important part of the convention.

A supervisor on his first visit must be impressed, as I was on my first visit, by the fact that he gets to know so easily and so quickly the leaders of the convention, the publishers and editors, as well as the rank and file of the convention members. No matter how insignificant the supervisor may feel himself to be, the publisher feels it his duty to get to know him, to find out what he is doing, what are his problems, and whether he can help him. It may be that the publisher is looking for this very supervisor. My own experience of these conventions when I was a supervisor, and the experience of other supervisors whom I have advised to attend has been, that although the publishers are competitors, there is shown by them at these conventions a spirit of good fellowship and good-will which is in keeping with the ideals of the convention. The same unselfish and non-personal motives which the supervisors have shown in building up the convention to the point it has now reached, are evident among the publishers. The result is that no convention would be considered complete without a

publisher's exhibit, and as a former supervisor, who has become a publisher, I consider a very important step has been taken in organizing the exhibitors into an organization. Their experiences at conventions have not always been a bed of roses.

Another very important step has been taken by the convention itself. Sponsored by the president, Dr. Rebmann, an official place on the program has been given over to the Association of Music Education Exhibitors. This recognition may have been long in coming, but it is well merited, and I foresee it will be of inestimable value to both publisher and supervisor in the field of music education. One of the chief reasons of the success of the Supervisors Convention has been the momentum it has given supervisors to be progressive and to aim for improved work. Surely, this innovation will supply a similar momentum to the Association whose members have to deal with problems in which are lacking the inspiration derived from the actual contact with the lives of young people in the classroom—an advantage the supervisor has over the person engaged in a commercial business.

THE NATIONAL BUREAU FOR THE ADVANCEMENT OF MUSIC AND ITS RELATION TO THE SUPERVISOR

C. M. TREMAINE, *New York City.*

"What is the National Bureau for the Advancement of Music? Why is it? How does it function? How is it supported and how can it serve me?" These are some of the questions which present themselves to the average person and which I shall endeavor to answer in part today. I welcome the opportunity to speak about the Bureau and yet I dislike to do so. I want you to know about the Bureau, for I believe it can help you, but I do not like to be the one to talk about our own work. I could express far greater enthusiasm, if I were allowed to talk about some of the activities we are assisting rather than about the things we are doing ourselves.

The Bureau's name expresses the entire purpose of the organization, yet, to transfer to your mind the actual picture of what it is, what it does and hopes to do, in a fifteen minute space of time, or even a day or a week, is difficult. You will get the real picture only from continued contact with us. The Bureau endeavors to serve the same purpose as would a government department of music, free from political control and influence, namely to foster and promote music for the public benefit, as the department of agriculture fosters and promotes agriculture for the public. Picture to yourself what you think a government department of music should do, and you will not come very far from a mental conception of what we are trying to do. May I leave this thought without amplification, and rely on you to catch the full significance of it.

The Bureau is supported by commercial interests entirely for commercial purposes, but is operated for the public benefit, without any commercial purpose and without commercial restriction or even influence. It is an anomaly, I know, but I treat the public as my client, although musical

instrument manufacturers pay the bills. If you wish me to explain how this is possible, I shall be glad to do so.

The following paragraph states some of the things accomplished by the Bureau: National Music Week has been observed in 1400 cities and towns, Music Memory Contests in 1500 cities and towns, outdoor Christmas Carol Services in 2,030 cities and towns. 3624 news stories emanating from the Bureau have been published. The bureau has been in active cooperation with 2400 Music Supervisors, 2003 Music Clubs, 923 Boards of Education and School Superintendents, 376 Chambers of Commerce, 343 Women's Clubs, 80 Parent-Teachers Associations, 618 Music Teachers, 232 Music Schools and Conservatories, 208 Colleges and Universities, 227 Libraries, 381 Orchestras and Bands, 194 Community service organizations, 102 Playground and Recreation organizations, 415 Churches and Clergymen, 42 Organists, 671 Mayors, 69 Governors, 26 Civic Music Associations, 1496 Music Merchants, 7278 Miscellaneous, making a total of 16,849.

This does not include any circularization, but represents individual correspondence on a wide variety of problems which are presented to us. We never take the initiative, when there appears to be any one else to do so. We only seek to help those on the ground, who must bear the brunt of the work; we have found that this is the best way to get things actually done in the interest of music. We want you and all other groups to look upon us as an ally, whenever you are looking for help. I will mention a few requests that are typical: aid in securing appointment of a music supervisor; organizing a music teachers' association; outlining a program for the development of community music activities; providing material for addresses and papers on musical subjects.

We believe that the problem of interesting more people in music and stimulating wide participation in musical activities must be attacked from many angles as well as through the coöperative efforts of many forces, and one of the most important items is that of appreciation. Much of our work is directed toward fostering appreciation of music among children and adults, but especially among children, the music supporters of the future. I have already mentioned the Music Memory Contests. I will mention only one or two other phases of our work in this same general field, namely, the development of junior music clubs, now numbering 1500, and the establishment of public concerts under municipal auspices.

Another problem to the solution of which our work is contributing is that of promoting greater interest in performance, the opportunities for more people to express themselves in music. This we are doing by encouraging the development of school bands, orchestras and instrumental classes, as well as piano classes, for those who would not otherwise have an opportunity to play or perhaps even to discover that they had talent which should be cultivated. We are stimulating the establishment of new bands in the schools and the improvement of those already established by the organization of state and national school band contests. In this, we are working hand in hand with the committee on Instrumental Affairs of the Music Supervisors National Conference and with many of the promi-

nent band leaders, who are helping with the judging, recommending standard instrumentation, etc. As in the case of Music Memory Contests and the other ideas we advocate, we publish literature helpful to those wishing to organize the activity locally; and so, for the bands we have just published a "Survey of Music Material for Bands in Elementary, Junior, and Senior High Schools," compiled by the Committee on Instrumental Affairs, which it is believed will be of great assistance to leaders of school bands in selecting desirable educational material.

The teaching of the piano in the schools through the class method is proving itself both practical and popular. We have made an investigation of the extent of the movement, its educational and musical possibilities and dangers to be avoided, and have made it available for those interested, with the recommendation not that they adopt any particular method, or even the idea itself, but merely that they look into the matter further. The class method has proved its value in other subjects, and the present evidence indicates an equal success with the piano.

We also work with the people whose interest in music is not so obvious, mayors and other city officials, Boy Scout leaders, employers of labor and labor leaders, hospitals, prisons and other institutions. Only about a year ago, we made a survey of municipal support for music in the United States and published a book based on the reports of some 750 cities throughout the country. This material has been of great assistance to those interested in securing more adequate support for concerts and other musical activities from public funds, and has led to increased appropriations in many places and agitation for the same in many others. We are now making a similar survey of music in industry, and you can readily see the application. The great field of music and opportunities for musicians in hospitals, prisons, and other institutions for the delinquent is only beginning to reveal its possibilities.

In the promotion of local Music Weeks we are working in close touch with the National Music Week Committee, of which I have the honor to be secretary. These observances are designed to impress upon the whole community the importance of music and the need for its greater utilization in the life of the individual and the group.

We are now about to make a survey among the colleges and universities to ascertain what credit is granted for music at entrance, and what credit and courses are given in music toward college degrees. Its aim is to help the secondary school student who has studied music and who wishes to have it count in his favor at college entrance; perhaps also to continue his study of music at college. The survey will aid a superintendent of schools, who in many cases wishes to do his duty toward music and to provide properly for it in the curriculum, but who is at a loss in the face of the confused and illiberal attitude of the colleges as he sees it today. Finally, our great purpose in making the survey is to change that unfavorable attitude and inspire the colleges to give greater recognition to music through the example of those that are more progressive. We are doing this work in coöperation with the Music Teachers National Association and the

Music Supervisors National Conference, and it is typical of our activity, both in its aim and in its method of procedure.

Now we come to the part of this paper which interests me most and for which I wish I had more time—the relation of the Bureau to the supervisor and the way it can serve him. The very fact, that we have been in correspondence with 2400 supervisors during the past year, would indicate that we are serving him. We have published, for free distribution, 125 different pamphlets. These pamphlets have been prepared in response to the needs of these 2400 supervisors and others as shown in our correspondence, and, the chances are, they will meet many of your needs also. More needs are developing, however, and more pamphlets are being published to meet those needs. Then, there are inquiries for advice, not covered by our literature, which we are glad to give as far as our knowledge and ability permits.

I think I can best visualize by an illustration the more intimate work of the Bureau and its basic principles. Take a young girl, endowed with considerable natural ability, ambition and courage, who finds her first assignment in a small town, one fraught with handicaps and discouragements. She is against a stone wall here and a stone wall there. Having heard of us, she writes telling her tale of woe. We give her, what we hope will be helpful advice, usually recommending the Music Memory Contest as a means of arousing the public interest. We offer to write a personal letter to people whose influence may be of value to her, if it could be enlisted in her behalf. To these people we write a general letter telling about the wonderful change which has taken place in public sentiment regarding the value of music since the war, and giving a number of instances for this contention. Then we make an abrupt change saying that we recently got in touch with Miss Smith, and that we sincerely hope that every support is given her, so that she may bring music into the lives of the people of her town as is being done elsewhere.

The first reaction is surprise that Miss Smith should attract the attention of a national organization. They thought she was of no consequence. Often the fact that the music work is favorably commented upon by an outsider results in more respectful attention to the young woman and in recognition of the merit of her story. It is entirely probable that Miss Smith told her people exactly what we told them; but they would not listen to her. We provided the means to procure her a hearing. We will do the same for you, when the need should arise, always happy to serve for the greater glory of Music of the people, by the people and for the people.

LUDWIG VAN BEETHOVEN, VICTOR OVER CIRCUMSTANCE**Address in Commemoration of the One Hundredth Anniversary of the Master's Death**

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Comparisons and metaphors applied to human beings are likely to be illusory. We might say: Some men are greater than others, just as single pine-trees in a forest tower above the general mass. It does not avail to stress the "just."

We might compare a succession of notable characters to a chain of mountains, rising high above the foothills and the plains. Thus of the poets there are Homer and the Greek Dramatists; Vergil and Horace and Ovid among the Romans; Dante and Petrarca in Italy; Goethe and Schiller in former Germany; Chaucer and Shakespeare and Milton in England. How few they are in twenty-five hundred years! We think of Mt. Everest, Mont Blanc, Fuji San, and McKinley!

We may carry the analogy a little farther. Seen from a distance they glow rosy in the early dawn when as yet the rest of the world is wrapt in darkness: but the mountaineers approaching them, climbing them, meet with soggy morasses, deep gulches, rugged cliffs, treacherous abysses and thundering avalanches. The illusion of soft beauty vanishes.

If we should regard the composers of Europe as a mountain-chain, they would be concentrated in a comparatively limited space and their highest peaks would be close together and definitely connected; it would be the Switzerland of Music. To select only six of the most prominent: Palestrina died in 1594, Bach in 1750, Handel in 1759, while both Mozart and Haydn were contemporaries of Beethoven.

Mountain-climbing is a modern pastime and adventure. It has its lure and its dangers. But the true lover of mountain scenery enjoys it most from a distance, so that the intervening atmosphere turns their crags into sapphire and opal, so that the damp and chilling clouds seem like living creatures resting on their bosoms or flying by on graceful wings.

It is not necessary to investigate too closely the perilous ravines or the plunging precipices. The glorious, soaring summits and the graceful outlines suffice. We hardly need to call on the imagination or on the pedagogy of geology to answer the questions: How came they to be? What fateful forces heaped up and petrified those enormous billows?

This is true also of the masterpieces of Art. Nothing is known of the Maker of the Iliad and Odyssey—except that probably none of the seven Grecian cities which claimed him dead, ever saw him walk their streets begging bread. Does it make these great epics more interesting to believe that the singer may have been born and may have died in Mykenai, where Agamemnon reigned?

Are Shakespeare's plays any less captivating, because we are not even certain that he wrote them, or because so much of his life is an absolute blank?

Here is where our metaphor of the mountains begins to fail. We like to know about the great writers and the great composers. Our curiosity as to Homer and Shakespeare is never satisfied. It is perfectly legitimate. Every new document throwing light on the man's character—even if it be only a signature on a will or mention of a hitherto unknown law-suit—becomes precious.

Let us confine ourselves to Beethoven. How can we really understand the development in his artistic expression, if we do not know about his early education, his love for country scenes, his sturdy independence, the effect of his deafness on his social nature, on his temper, on his daily work? Even the petty annoyances of his domestic environment, and, above all, his relations with his family, had their influence on his music. Still more important were political conditions in Austria during his life-time.

As in the case of the Bach family, musical genius came to him on the paternal line of descent. His grandfather was a trumpeter, bass-singer and conductor in the Netherlands. His father, who emigrated to Bonn, was a tenor-singer to the Court of the Prince Elector, Max Franz from whom, on his retirement from active service, he received a small pension. It was not enough to support his family, and as the man knew of the phenomenal success achieved by the boy Mozart, he taught his young son the violin and the clavier with a view to exploiting him also as a youthful prodigy. To make him seem the more remarkable, he advertised him as two years younger than he really was. For a considerable time Beethoven himself believed that he was born in 1771, a date given also by his first biographer more than half a century later. So when Beethoven wrote a letter dedicating three piano-forte Sonatas to Maximilian Friedrich, Archbishop and Prince Elector of Cologne, he signed himself as Ludwig van Beethoven, aged eleven. He was in reality thirteen. The father was improvident and dissipated. Before his death in 1792, Beethoven had insisted on his turning over to him a considerable portion of his pension, so that his mother and brothers might not suffer actual want.

His father was probably a wretched instructor: it is commonly said that a neighbor, Tobias Pfeiffer, "rescued" the boy by giving him a sufficient grounding in technique, and proving his abilities. Then Christian Gottlob Neeffe, who had settled in Bonn as conductor of an opera-company and was soon appointed organist and music-director of the Electoral Court, took charge of Beethoven, so that he was enabled to make a concert tour. Neeffe declared that the boy "played with force and finish."

Mendelssohn is generally supposed to have discovered the greatness of Bach, but Neeffe had lived in Leipzig, where the memory of that great musician had never died. He wrote in Cramer's Magazine, that his pupil "at twelve, played the greater part of the Wohltemperierte Klavichord." Beethoven always had the highest admiration for Johann Sebastian, calling him "the forefather of harmony."

Mozart heard him improvise and remarked: "Keep your eyes on him: he will give the world something to think about." He gave Beethoven a few lessons. This was the year when Mozart's Don Giovanni was first produced.

Beethoven greatly admired this great work though disapproving of its immoral libretto.

On his return to Bonn he was appointed assistant Court-Organist and played the Klavier accompaniments for the operatic rehearsals, having to fill in the harmony from the figured bass. He was second viola in the orchestra, and was made assistant organist under the prolific composer, Anton Reicha, with a salary amounting to \$65 a year.

The Elector sent him back to Vienna to study with "Papa" Haydn, with whom he continued about a year, paying the munificent sum of eight groschen or twenty cents an hour. Haydn was not a good teacher and as soon as possible Beethoven left him for Johann Georg Albrechtsberger, a famous formalist and voluminous composer, who could not understand his pupil's original way of treating sacred rules and conventions, and consequently failed to discover any promise in the young genius.

As the Elector of Cologne was an uncle of Leopold II, Emperor of Austria, Beethoven was received in the highest social circles of Vienna and soon found himself a much sought teacher of young countesses, baronesses, princesses and other seductive scions of the haughty nobility of Austria and Hungary. The fees that he received, together with the fifty Thalers a month until March, 1792, from the Elector's munificence, enabled him to live in comfort. Among his most distinguished pupils was the Archduke Rudolf, always a faithful friend.

Yet he detested teaching, for he realized that his call was to composition, and he resented the time which such occupation, however profitable pecuniarily, stole from what he called his divine art. In 1809, Jerome Bonaparte, King of Westphalia, invited him to become Chief Kapellmeister at that wealthy Court, at a salary of 600 gold ducats a year. His Viennese friends forestalled his departure by subscribing a sufficient fund to enable him to decline the tempting offer and he remained in Vienna to the end of his days.

Among the 270,000 inhabitants of Vienna—for that was the population of the capital a hundred years ago,—it is safe to say that not one was more interesting in appearance, in character or in genius, than Ludwig van Beethoven. He was short and rather stockily built; like most men of his time, he showed the pits of small-pox; he had brilliant, keen eyes, a rather thick short nose, a beautiful noble mouth, a broad noble forehead, over which clustered masses of waving disorderly hair. Franz Schubert, in reality not much less gifted than Beethoven, used, when a young man, to go up on the battlements of the city, where now the Ringstrasse circles, to watch striding by, digging his heels into gravel and clasping his hands behind his back the famous composer who deigned him not a glance; then, when Beethoven had swiftly passed out of sight, Schubert darted across to the other side to catch one more glimpse of him, then returned to his sordid little room to dream of the mighty works which were seething in his fertile brain.

None of the magnificent palaces where Beethoven was a welcome guest, were open to Schubert. No lovely Maygar countesses smiled on him, though his heart was no less susceptible.

It has been stated that Beethoven was grievously disappointed, because an official decree was promulgated that the Dutch "van" before his name in no way corresponded to that sacred particule "von," indicative of aristocratic station. To be sure, he sometimes used the von and other people may have supposed that he was of noble extraction. There is little in his character to make one think that he really cared for such petty distinctions, other than as his popularity with men and women of rank brought him the wherewithal to devote himself to what he considered his life-work.

His most striking idiosyncrasy was his staunch independence, his consciousness of his dignity as a man. When walking with the courtly and obsequious Goethe and meeting Napoleon, did he stand to one side and bow humbly? Not he: he held his head high and marched along as if to say: "I am as good as a king." When his brother, who had acquired wealth and signed himself in a letter Johann van Beethoven, Land Proprietor, the composer replied signing himself Ludwig van Beethoven, Brain Proprietor.

In a passage in one of his letters, written in 1801, he speaks of "an enchanting maiden" whom he loves and who loves him. "For the first time," he adds, "I feel that marriage can bring happiness. Unfortunately, she is not of my station in life." This "enchanting maiden" was undoubtedly the Countess Giuletta Guicciardi. He got along so far in his affair with her as to address her as "My angel, my All, My very Self." At the end of the first of the three sections of a letter, written on successive days, he says: "My heart is full of the many things I have to say to thee—ah!—there are moments in which I feel that speech is powerless—cheer up—remain my true, my only treasure, my all!!! as I to thee. The gods must send the rest, what for us must be and ought to be." In the second installment, he says: "Ah! where I am, thou art also with me; I will arrange for myself and for thee, I will manage so that I can live with thee; and what a life!!! But as it is!!! without thee, persecuted by the kindness of men, which I little deserve, as I little care to deserve. Humility of man toward man—it pains me—and when I think of myself in connection with the universe, what I am and what He is who is named the Greatest; and still this shows the Divine in man. . . . However much thou lovest me, my love for thee is stronger." And in the third installment: "Either I must live wholly with thee or not at all. Yes, I have resolved to wander in distant lands, until I can fly to thy arms, and feel that with thee I have a real home, with thee encircling me about, I can send my soul into the kingdom of spirits. Yes, unfortunately, it must be so. Calm thyself, and all the more since thou knowest my faithfulness toward thee, never can another possess my heart, never—never—O God, why must one part from what one so loves, and yet my life in Vienna at present is a wretched life—is that possible in our situation." And he ends: "Never misjudges the faithful heart—Of Thy Beloved L."

In this passionate love affair, which came to an end two years later and which left its imprint on his heart for at least twenty years, even after the Countess had married Count Gallenberg, an amateur composer of ballets and the partner of Barbapa in directing the Italian Opera, Beethoven had the consolation of music, even if German words failed him. He dedicated

one of his early piano sonatas to her, and Sir George Grove discovers in the Fourth and Fifth Symphonies (both published in 1808) the subtle influence of Beethoven's so-called "Immortal Love."

One can conclude from these brief extracts from Beethoven's letters that he was of a most emotional nature. He was moody and easily excited. Even before these early years of the century, to be exact in 1798, he had begun to note that his hearing was affected. This caused him to be sensitive and morose. But he never quite relinquished the hope of finding a suitable wife.

In the long list of dainty ladies who kindled the flame were Eleonore von Breuning, with whom he had quarrels and reconciliations. He asks her to make him an embroidered waistcoat, as the one which she had once given him "was out of style." Another was the charming Countess Erödy. He invited her to drive with him, though she was the wife of M. Bigot de Mounier, who manifested some jealousy. Beethoven assured him that there was no danger: "I have learned to love virtue," he wrote. The Countess remained his faithful friend; but she became an invalid and her life ended in a strange mystery.

He wrote the publisher Simrock congratulating him on his fine printing and asking him if his daughters are growing up: "Train one to be my bride," he added.

When he received the decree appointing him Kapellmeister at the Westphalian Court he wrote his friend Count Gleichenstein: Now you can help me to look out for a wife. She must be beautiful, for I cannot love anything that is not beautiful—else I should love myself."

In 1810, he expected to marry the sister of the novelist Clemens Brentano, Elizabeth, with whom Goethe carried on a correspondence and whom he immortalized as Bettina, but she married Achim von Arnim. Then later he offered himself to Therese von Malfatti. He was forever, as he expressed it, bearing around "a lacerated heart." It is useless to chronicle more of his transient *affaires de coeur*; in this respect he reminds one of Lord Byron, who also kept treasured in his memory his hopeless love for his cousin, Mary Chaworth, though he had as many "flames" as anyone of that romantic epoch could muster.

It is an interesting question, however, how marriage would have affected him or how he would have affected marriage. He was really as obstinate a bachelor as Johannes Brahms. His chronic bad health, accentuated by frequent severe illnesses, like that which broke off his engagement to la Guicciardi, his deafness, his irritability, his fluctuating caprices, would have rendered him a trying, perhaps an impossible husband.

Though he lived expensively, dressed in the prevailing style, travelled with four horses, as when, for instance, he drove off to visit his friend and patron, Prince Esterhazy in Hungary, frequently took "cures" at fashionable "baths," kept or tried to keep a small retinue of servants, his lodgings, always in the best quarter of Vienna, with open views of park or garden, presented a chaos of disorder.

He could never find a cook to his mind and blamed the Austrian Government, when he secured a particularly unsatisfactory one. At one time, after

many experiments in which he was assisted by his benevolent friend, Frau Streicher, he determined to prepare his own food and invited his intimates to share his provender, calling himself in the Viennese slang, which like Schubert he much affected, "Cook Mehlschöberl." He denied the slightest purity of any sort or kind to a cook that could not make an edifying soup. In that respect he was like old Samuel Johnson, whose standard of good conduct was measured by the ability to concoct a pudding.

If a maid brought him a bad egg for his breakfast, he would not only call her one—or its equivalent—but would also fling the egg, shell and all at her. The maid, naturally aggrieved, would immediately depart and Frau Streicher would be obliged to secure him another.

If his last tin spoon had been lost or stolen, he would write to the benevolent Baron Zmeskall to lend him one: it was the same with fresh quill-pens or a mirror to shave by, if his chanced to be broken, or a new hat to replace one in which he had discovered a slit. He was helpless about his dusters, his scissors, his cravats, his stays, everything, but he was scrupulous in paying for them. If his chimney smoked, he again blamed the Government and had to get some friend to secure him new lodgings.

He was quick to quarrel, but even quicker to repent and make amends. One day he wrote the composer, J. N. Hummel, with whom he had been intimate: "You are a false fellow—ein falscher Kerl—and the knacker take all such!" He bade him never to come to see him again. The next day he wrote: "You are an honorable fellow and I see you were right: so come to me this afternoon." His favorite epithet was rascal and he applied it to anyone by whom he thought he had been injured. Even when he was really injured, he did not long cherish his resentment, as in the case of Carl Artaria, the music-publisher of Vienna. Several times he lost patience with the Grand-duke Rudolf and expressed his feelings in a manner which would have been disastrous, had that royal personage got wind of it.

He was very shrewd in making arrangements for the publication of his works, but was scrupulously honorable in seeing to it that anything he sold to a publisher in Germany or in England should not appear previously in Vienna. He would never accept a gratuity or "rake-off," if by chance he sold a piano for some instrument maker. For this kind of graft he had many opportunities. It may interest you, that one of his pianos was a Steinway.

He overflowed with generosity. When Vienna was bombarded by the French he arranged a concert for the benefit of those that had suffered. As early as 1800, he declared that "if there should be in his dear native land any signs of returning prosperity, he would practice his Art only for the benefit of the poor." There are innumerable anecdotes of his kindness. He had the highest ideals of his Art. Thompson of Edinburgh had applied to him to furnish accompaniments for fifty or more Scotch Folk-songs and Beethoven readily agreed to comply with the request. He wrote Thompson, in not altogether correct French, to the effect that the publisher was dealing with a true artist, who liked to be honorably compensated, but who loved his glory still more, and also the glory of Art; who was never satisfied with himself and always tried to go farther and farther and make greater and greater progress in it.

In another letter he declared that Art and Science raise men to the "Godhood." And again: "The true artist is not proud; he unfortunately sees that Art has no limits; he feels darkly, how far he is from the goal; and though he may be admired by others, he is sad not to have attained that point to which his better genius appears as a distant guiding sun."

This lofty spirit of his was recognized by all who came in contact with him: they knew that what he said of himself was true: "I have always been of a good disposition and in my dealings have striven to be upright and honest."

Yet he was well aware of his exceptional talents. "Power," he wrote to a friend, "Power is the morality of men who stand out from the rest, and it is also mine." But it was to be used only for the benefit of mankind—for "suffering humanity," as he expressed it.

In a letter written in September 1824, he confessed that in writing his *Missa Solemnis* it was his chief aim to awaken and to render lasting religious feeling as well in the singers as in the hearers. This may have been one motive which caused him to offer subscription copies—at fifty ducats each—to most of the crowned heads of Europe. To their credit the majority accepted; only the King of England, much to Beethoven's disappointment, paid no attention to the rather too humble letters which the Composer addressed to him. Beethoven rarely altered his independent attitude toward the nobility. He was sometimes positively rude. On one occasion, when he was improvising in the salon of a Viennese palace, a young man kept on talking. Beethoven suddenly stopped, and exclaimed, "I play no longer for such hogs." But then, he had no very high esteem for the Austrian aristocracy. With the exception of the Archduke he regarded the men as blase: "Nothing smaller than our great folks" he remarked.

His indignation resulted not from any contemptuous treatment of himself, but rather of his Art. Composers and Poets he termed "the richest jewels of a nation." He had true modesty. Though he not infrequently called his works great, he said: "In comparison with the Almighty, everything is small;" and again; "What is all this in comparison with the great Composer above—above—above—and rightly the Highest of all."

He could hardly forgive Goethe for worshiping titles: he remarked of him: "Court air suits him more than becomes a Poet." Yet Goethe and Schiller were his favorites among the German writers of verse. He admired Ossian and Homer, though he had to read the *Odyssey* and the *Iliad* in Voss's translation, just as John Keats became acquainted with those epics in the version of Chapman.

Beethoven left school when he was about thirteen; but he was such an ardent student, that he became an unusually well educated man. To be sure his spelling, his use of capitals and his punctuation were exceedingly erratic, and his handwriting makes deciphering his letters almost as difficult as those of Horace Greeley. It has been noted that he ended many of them "in haste"—in der Eile. One day he went to the Post Office to mail a letter. The clerk could not make out the address and Beethoven, in describing the incident, remarked "that he himself, like his writing, was frequently misunderstood."

Like many other famous men, he was greatly influenced by Plutarch, and the serious and religious bent of his mind has been detected in many entries in his note-books. The great Orientalist Von Hammer-Purgstall asked him to set to music a Hindu Poem, and the mystical conception of the Divinity in such writings of the East as he found, greatly appealed to him. There is little to prove that he cared for the current Orthodoxy of his time. He was too great for it. Yet he was profoundly religious.

At times, when he was driven to despair by his deafness, which ultimately became so complete that he could not hear a note of his own music or the sound of the applause aroused by his masterpieces, and when he had to carry on conversation wholly by writing; when the ruin caused by "cursed war" (as he called it) made his very existence insecure; when the trivialities of his domestic state drove him half crazy; when he was grieved by the ingratitude of his nephew, Carl, whom he had adopted and from whom he expected so much, who attempted to kill himself, and by the outrageous conduct of the boy's mother, whom he referred to as "*Die Königin der Nacht*"—The Queen of Night, he himself sometimes mediated suicide. Then the resignation which he had learned from Plutarch came to his aid and he resolved "to take Fate by the throat." His love of life was so intense that he wished he might have a thousand lives.

Born with a fiery, active temperament, and ever delighting in the diversions of society, he mournfully but bravely accepted the solitude imposed on him. Yet even this could not avail to quench his rollicking enjoyment of fun. He was always playing musical tricks on his correspondents, setting their names to little tunes, twisting them into absurd aliases, making puns on them, and indulging in all sorts of extravagant threats in case they would not do as he wished.

He was serious enough when he touched on the majesty of his art. Even in his method of composition he displayed characteristic idiosyncrasies. His musical ideas came to him often in rather trivial forms, as may be seen in his note-books happily preserved. He jotted them down in a sort of shorthand and then slowly worked them over until they approximated the perfection which he endeavored to attain. Some of this triviality may be detected in the theme to which he set Schiller's Hymn of Joy, though of course it does not deserve the severe stricture of the French critic, Fetis, who called it "quite Vulgar!" For his one Opera, *Fidelio*, first entitled *Leonore*, the note-book consists of 300 pages or 1800 staves, showing how he incessantly worked on it and changed it.

Poets and composers seem to have the ability to attach a sort of spiritual hose to a tap in the vast all-surrounding tank of inspiration. If their hose is large, the steam that flows through it is magnificent; the minor men and women, who are called by these precious names, have only tiny connections and do the best they can; the result is more or less insignificant.

If Beethoven possessed the greatest apparatus of all, the stream, however abundant, ran slowly and required to be filtered. At all events, this shows that the inspiration comes from outside and no man has the right to boast of his genius. Nor did Beethoven. He liked to retire to some shady nook,

with a brook flowing at his feet or to sit under the trees. As he wrote in 1817 to Frau Streicher: "If you go to the old ruins, think that Beethoven lingered there; if you wander through the mysterious fir-forests, think it was there Beethoven often poetized, or as it is called, composed." But the ideas occurred to him anywhere, and more than once he was nearly run over, as he paused in the middle of the street to jot down such a phrase as that which suggests the knocking of Death at the door and which he used at the beginning of his Seventh Symphony.

These necessarily hap-hazard sketches will perhaps give some slight idea of Beethoven as a man. As a composer his greatness lies chiefly in the domain of the larger forms of pure music. He left comparatively few songs, in this respect falling far behind Schubert, who outlived Beethoven less than two years and is known to have composed more than 600 Lieder with piano-accompaniment alone and is now regarded as the Father of that most charming genre of music. Robert Schumann, Robert Franz, (with an output of 257, created in spite of deafness, poverty and nervous disorder), Hugo Wolf and many other Germans far surpassed Beethoven in this field. It has been said that he did not understand the human voice: this seems incredible, since both his father and his grandfather were singers. It is true, without doubt, that the choral part of the Ninth Symphony exacts almost superhuman powers of range and of prolonged tension. But there is no such fault in his songs "Das Liedchen von der Ruhe" or "Es kehret der Maïen," which have the charm and simplicity of the folk-song. Beethoven, like most modern composers, found great delight in the melodies of the people, which spring up like violets; of which one may say: "We may forget the singer, we do not forget the song." He took much interest in the folk-songs that Thompson sent him—some Scotch, others Irish. He introduced Maygar Nepdal into several of his major works, just as Schubert and Brahms did, just as the Russian Glinka and the other great Russian composers have done so successfully—a practice which, if the English had not been so stupid as to neglect, might have made English music greater than any other on the face of the earth. This is a lesson which our American composers ought to take to heart.

Another reason for Beethoven's meager output in song was his difficulty in finding material which suited him. He wrote Wilhelm Gerhard, of Leipzig, who had sent him some "Anacreontic Songs" asking that they be set to music: "Those poems which you sent me do not in the least lend themselves to vocal music. Pictorial descriptions belong to painting; even the poet, in this respect may, in comparison with my art, esteem himself lucky, for his domain in this respect is not so limited as mine, yet the latter extends father into other regions, and to attain to our kingdom is not easy."

There were plenty of romantic poets living in Germany in Beethoven's time. Beethoven seems not to have been attracted to them. He did, indeed, put Dr. Friedrich von Matthison's lyric, Adelaide, to immortal melody, much more glorious than the sentimental words deserve. That one song alone might well settle for all time the question of Beethoven's genius in wedding poetry to melody. He wrote Dr. von Matthison, begging him to send him

another and promising to put forth his best power to come near his "beautiful poetry."

Yet it is true that his true domain and realm lay in the upper regions of pure music—especially concerted music and the Symphony. He wrote many pot-boilers, while resenting the necessity. Even with his pathetic infirmity, had he not been kept down by the petty weights of fatality and by his loyalty to his unworthy nephew, he would have doubtless accomplished still mightier works. "There are many dissonances in this ideal world of tones," he said. He was contemplating a Tenth Symphony, when he laid down his quill forever.

He was only fifty-seven when, amid the thunders of heavenly artillery, just like his one-time admiration and his later detestation, Napoleon, he joined the Choir Invisible. What could he not have brought forth, if he had been gifted with perfect health? The great Greek Dramatists were granted length of days: Aischylos wrote his last play at 81; Sophokles at 90; Euripides at 74. The painters Harpigny and Watts produced their best pictures at 80; the grand old Greek vase-decorator Euphronios at 80. Alas, Fate deals harshly with the children of men! but, nevertheless, it may be even a greater lesson thus in the art of living, that Beethoven conquered his difficulties and gave the world the masterpieces that after a hundred years are still as fresh as when they were conceived; that the ignorant criticism with which they were received by the pedants of his day did not avail to quench his originality. Does not this teach us to be wary of allowing prejudice to blind our eyes or deaden our ears to new creations in the splendid realm of art?

MUSIC'S MEANING FOR HUMANITY

DR. EDWARD HOWARD GRIGGS, *New York*

Mr. President and Fellow Teachers:

It is an unusual privilege to have the opportunity of meeting with you this afternoon and speaking to the theme that is central in the great work that you are doing.

Each of the ideal fine arts has its own specific function to fulfill for the human spirit; and music is becoming increasingly our modern fine art. We turn to it more and more for personal solace and culture, for social pleasure and religious worship; yet of all the arts, Music is most difficult to state in terms of the intellect. Indeed, that a mere succession of ordered sounds, varying in pitch, loudness and quality, should do to the human spirit what music accomplishes, must always remain a marvel.

On the threshold we meet a perplexing paradox. In one aspect music is primitive and universal; in another, it is connected with the latest and most refined civilization. Certain forms of music go back to the earliest times and are everywhere appreciated; yet the major development of the art has come within the last three hundred years. There is scarcely a savage tribe without some form of music; young children respond involun-

tarily to certain musical appeals; yet the full appreciation of much of modern music demands special gifts or a high measure of cultivation. Thus there is this initial puzzle in the relation of music to life. Something in music is evidently simple and universal; something in it answers the need of highly developed refinement and civilization.

Perhaps we can throw light on the difficulty if we compare the response of different persons to the various elements of which music is composed. One responds mainly to rhythm, another to rhythm and melody, a third to both these and also to harmony. Thus there are three distinct elements in music, forming a progression away from simplicity and universality toward cultivated intelligence. The first and most universal of these is RHYTHM. This principle is everywhere. It is connected, as has often been shown, with the respiration of the breath, the beating of the heart and the circulation of the blood. Thus the response to it is universal and instinctive. There are few human beings, young or old, cultivated or ignorant, who are not stimulated to some physical movement in harmony with such a rhythmic appeal as that of a brass band playing a lively marching tune. Cultivation seems in fact to have little to do with this response to pure rhythm; it may even be stronger in the primitive and ignorant than in the intellectual and refined.

MELODY is a more complex principle, subsuming rhythm under itself. Melody depends upon the pitch, accent and quality of tone, and is an ordered succession of sounds appealing as unified and beautiful to the sense of hearing. It may indeed be called the soul of music. Melody is also a widely appealing element in music, yet only the simplest melodies are universal, while the more complicated demand some measure of musical aptitude or cultivation for their full appreciation. Many persons instinctively and vigorously respond to rhythm who cannot "carry a tune," and require cultivation to respond fully to melody.

HARMONY is the element of music latest in development, furthest from universal in appeal, demanding far more musical training for its appreciation. Note that in our discussion of music "harmony" is used in the technical sense. In the general usage, harmony means symmetry—the agreement of elements of a composition, or of form and content, and is thus a universal principle of all the arts; but in music, HARMONY has a technical meaning as *the consonance or concord of sounds occurring simultaneously or in quick succession*. This is the principle, the development and progressive application of which is the glory of the musical art during the last three hundred years, expanding immeasurably the scope of music and giving it the place it holds as a leading art of civilization. High intellectual and aesthetic cultivation is needed for the full appreciation of this element of music in its more complicated forms. Thus varied is the relation of the three great elements of music—rhythm, melody and harmony—to human sensibility and intelligence.

All art must draw its forms ultimately from nature, and to this law, music is no exception; yet the relation it sustains to nature is widely different from that of sculpture and painting. The latter arts depend upon the direct imitation of forms given in nature. No matter how great the element

of idealization in the *Venus de Milo* or the figures upon the Medicean tombs, these are, nevertheless, human bodies and faces copied directly from life. So a Titian painting with its transfiguring golden light, or a Corot landscape with its idyllic mood and subtle atmosphere, after all, directly imitates, even though it idealizes the forest, the air and the clouds.

In music, also, every sound used is found somewhere in nature; it is difficult to imagine a sound not so given. There are, moreover, sounds which form a kind of natural music. Take the best of examples—the sighing of the wind through the pine forest. Who is irresponsive to that irregular rising and falling spheric melody the wind wakens from the multitudinous pine-needles when, on a warm summer day, one lies upon the ground under the singing boughs. All the elements of music are present here. There is irregular rhythm with the rise and fall of the sound. A peculiar natural melody comes as the wind freshes and lessens. Even the element of harmony is in some measure involved, as the countless needles blend their slight tones in the billowy waves of sound.

It is difficult to abstract the impression of this natural music from the associated appeals through other senses. The play of light and shadow, the somberness of the boughs, the aromatic fragrance, the feeling of the bed of pine needles—all blend in one impression; and indeed it is this fusing of many elements appealing through different senses, that gives the beauty of nature its wondrous charm.

Let us try, however, to isolate the impression of the music. There is direct sensuous pleasure given. Deeper than this, the music puts the hearer into a definite type of mood, which may perhaps be described as one of calm, exalted joy. The train of reflection accompanying this mood will, however, vary with every hearer.

Another form of natural music which really rises to the plane of instinctive art is bird-song. Here rhythm is definitely used, and the element of simple, brief melody is highly developed. Technical harmony is absent. Perhaps for that very reason bird-song shows clearly the type of sensuous and emotional appeal made by music. I need not dwell on the pure sensuous delight we have in such music, nor upon the fact that bird-song lifts us generally to an emotional state of glad joy. Still, different bird songs produce moods widely apart, as is evident if one will compare the weirdly sombre feeling with which one hears at night the reiterated three melodic notes of the whippoor-will, with the tender mood awakened by the song of the hermit thrush. It is a further clue to the nature of music that bird songs spring from specific states of feeling, as particularly that of love-making, in the birds themselves.

Finally, a high kind of natural music is evident in the tones of the speaking voice. Rhythm and melody are always present in the speech of deep feeling, with the flow, inflections and modulations of the words; while voices differ from each other in quality (timbre) as much as do musical instruments. One hears voices with the moving, almost strident sonorousness of the violoncello; others that have the clear, stimulating call of the flute; others suggest the liquid melting tenderness of the harp. There are voices

which, even speaking in language one does not understand, have power not only to give keen sensuous pleasure, but to move one, by the tones alone, to tenderness and almost to tears.

Thus there are many forms of natural music in which are found all the sound-forms the art uses; yet the main business of music is not directly to copy these sounds, as sculpture and painting imitate the forms of the natural world. At times, it is true, music does this, as in imitating the sound of falling water, the rustling of the forest, or the twittering of birds. Beethoven's *Pastoral Symphony* gives excellent examples of the use of such imitation in great art, and others are found in Wagner's *Nibelungen Tetralogy*. This is but a minor device in music, however, and may easily be carried too far. Then it becomes a mere trick, as in those show pieces, such as the *Wakening of the Lion* or the *Falling of the Waters*, which graduates of what, without intentional irony, we used to call "finishing schools," played to display their skill on Commencement Day to admiring audiences of parents and friends.

Instead of imitating natural music as its main function, what the art of music really does is to *resolve the sound forms, given in nature, into their abstract elements, and then deliberately recombine these in harmony with human sensibility and intelligence*. It is thus that we get the scale, which is a conveniently accepted order of intervals among these abstract sound forms. This is illustrated by the fact that widely different scales have been in use at times, as for instance, among the Greeks. So, too, in Chinese music an order of sounds is used which is sensuously painful to western ears; while our music is said to sound no less discordant to the Chinese, habituated to their own convention.

Music thus differs widely from sculpture and painting in being less *imitative* and more *creatively expressive*. It is interesting that architecture, of all the arts dealing with forms in space-relations, is the one most closely comparable in method with music. I can still recall the sense of elation in a fresh discovery when I saw this identity between the two arts—the one dealing with spatial, the other with time forms, the one appealing to the sense of sight, the other to hearing—for it was a discovery to my own mind. Architecture also finds all its forms ultimately in nature. The tree trunk gave the column, its leaves the first capital; the Roman arch goes back to the cave-roof, the Gothic, to the aisles of a northern forest; yet the main function of architecture is not to copy these forms. It does so, if at all, only incidentally. Its method is to take these forms and reduce them to their abstract elements of line and proportion, and then to recombine these in harmony with the demands of the human sense and intelligence. So in architecture, as in music, mathematics finds severe and exact application. Thus architecture, though limited by conditions of utility, accomplishes in dealing with space-relations something similar to what music accomplishes in time-relations, and the centuries-old comparison of architecture to music is seen to be no extravagant metaphor, but rather to rest upon an illuminating scientific basis. The characterization of architecture as "frozen music" goes back to Goethe and beyond.

Browning, with his delight is giving a fresh turn to an old thought, reverses the comparison, and to him, in ABT VOGLER, music is liquid architecture, flowing forth into its many-domed, myriad-spired temple of sound as inevitably as the legendary palace of Solomon, built magically "to pleasure the princess he loved." The comparison either way is illuminating because it rests on a profound truth. Thus the characteristic difference in appeal between the arts portraying statical forms in space, and those dealing with dynamic forms in time, will best appear if first we compare architecture and music in their respective effects.

Consider first the noblest temple the Greeks achieved—the ruined glory of the *Parthenon*—supreme symbol of Athenian greatness in the wonder of the Periclean age. Mutilated as it is by the vandalism of blind races and dark ages, it is still alive with the immortality the Greeks gave to all they created. How small it seems in contrast to the vast temples of Christian and Oriental art, but how perfect! The simple row of columns surrounds it, each planned to rest the eye with harmony. The roof rests easily upon these. In the entire structure is no mathematically straight line. Instinctively or consciously, the Greek master gave the slight or definite curve that charms with ease and beauty. The decorations—pediment, frieze and metope—are all planned in restrained subordination to the dominant idea inspiring the whole.

The temple gives sensuous pleasure with its beauty of line, proportion and color, but through this it gives the pure architectonic conception for the intellect of man, with the deep aesthetic delight in the adequacy and harmony with which the idea is expressed. The further emotions one experiences in its presence depend upon its setting and associations and one's familiarity with these.

To make clear the effect of music we must, of course, exclude for the present, song, which is a composite art uniting poetry with music in a new appeal. Suppose the most appealing of Chopin's nocturnes to be played sympathetically for a roomful of listeners. All appreciative hearers would experience in different degrees the sensuous and aesthetic pleasure given by the composition. All would tend to experience the same general series of states of feeling, being lifted, melted to tenderness, made to feel the pathos and the pain, subdued to the solution at the end; yet there would be as many different trains of meditation as there were persons in the room. You would think of the poem you know and which you would associate with the music; I would think perhaps of Shelley's lyric "To the Night." You would meditate upon a phase of your own experience the music recalls to you; I would brood over a chapter of my life, unknown to you. In the appeal of music the series of emotional states is given, the train of reflections is brought by the hearer, and is dependent upon his character, knowledge and experience.

The same truth holds with reference to all musical compositions from the least to the greatest. Consider such a world-masterpiece as the Ninth Symphony of Beethoven, worthy to rank with Hamlet, the Divine Comedy, the Ceiling of the Sistine Chapel and the Last Supper of Leonardo as a supreme achievement of human genius. This complex work—the crowning expres-

sion of Beethoven's mind—presents a succession of movements, differing each from the others in rhythm, melody and harmony, and thus comparable to a series of works of art, yet all strongly united by common themes and elements of melody in one masterpiece. Throughout, the work gives sensuous pleasure through its sound forms, and profound artistic joy in the beauty and harmony with which its basal ideas and moods find expression. Each movement, moreover, tends to waken in the hearer a dominant emotional state, and below that a succession of emotions, rising to the supreme exaltation of the concluding passage. The accompanying trains of reflection are, however, completely individual. Do not misunderstand me: I do not mean that music is "not intellectual," as is often wrongly said. There is a profound and exact intellectual basis in all music; and to the construction of the Ninth Symphony of Beethoven went surely as great intellectual power as is shown in the creation of *Faust* or *Macbeth*. I do not mean that music does not give a series of definite ideas for the intellect, as is true of the arts dealing with forms in space, but that its dynamic series of sound-forms tends to waken in the hearer a somewhat definite series of emotional states, while the associated ideas or meditations are unique in each person.

The contrast with the spatial arts is then evident. Sculpture, painting and architecture present, through statical forms, definite conceptions for the intellect and the imagination, while the emotions we experience vary with each individual and depends upon what he brings. Music, on the other hand, through a dynamic succession of forms in time, tends to arouse a common series of emotions, while the associated trains of reflection vary with each person and depend upon his knowledge and experience. Thus each of these two contrasting types has the strength wanting in the other, or each makes emphatic what is subordinate in the other.

One aspect of distinctly intellectual response to music lies in the analytical study of its compositions. To work out the combination of motives in a Wagner opera, or analyze the complicated harmonies of a Beethoven symphony, is an intellectual process which may give delight. This process, however, is comparable to the theoretical analysis of line and proportion in architecture, or of design, composition and color in sculpture and painting, and is totally different from the direct response in appreciation to the appeal of the work of art. The intellectual pleasure in such a process is, in fact, exactly the same in kind with that we experience in working a difficult problem in calculus. It is keen pleasure we experience, but so different from the direct response to the appeal of art that the analytical process may even stand in the way of the latter. This need not be, for rightly conducted analytical study increases the power to appreciate; but where the analysis is made an end in itself, it may hamper rather than help the synthetic response.

Have you ever heard some art critic analyze the principles of design in Leonardo da Vinci's *Last Supper*? It is an interesting process, showing how the painting is composed of mathematical triangles, each linked to the next; yet one may carry such study so far that one sees the triangles and not the painting. Similarly, one may carry the analysis of the structure of a Wagner opera so far that one hears the motifs and not the music. Such study

in any art is a valuable help to appreciation, but is always a means and never an end, and should not be confused with the direct response to the appeal of art.

An example came under my own observation, where a man of fine talents and superior education seemed to be quite without "an ear for music." Having every opportunity for cultivation, living for years in the art centers of Europe, associating constantly with musical people, he came to resent increasingly the fact that they found such joy in what to him was a sealed book. So he set to work to master music. He employed the best teachers, mastered the difficult subject of harmony, advancing so far that he could analyze an opera or symphony into its elements and recompose them. He attended musical concerts and greatly enjoyed his processes of analysis; yet he remained as deaf to music in the true sense as when he began his study. His case is exceptional, but it illustrates the principle that intellectual understanding of technique by which a work of art is produced, is a totally different thing from the appreciation, spontaneous or cultivated, of the created work. One may be quite ignorant of the principles of design and composition, and yet appreciate a painting; and one may know nothing intellectually of motifs and technical harmony, and yet respond deeply to the appeal of music.

There are various ways by which a train of intellectual associations may be suggested in connection with the direct music appeal. The simplest of these, frequently employed by composers, is in skillfully naming a work. This device is legitimate, and is occasionally used even by great masters, as in Beethoven's *Pastoral Symphony*, which at once suggests various sounds and activities of the Nature world, or the *Heroic Symphony*, in hearing which we are expected to reflect upon the career of Napoleon. So Mendelssohn's *Spring Song* or Schumann's *Kinderszenen* suggest immediately a specific train of reflection. This device, however, must be used wisely and with restraint, or it easily degenerates into a trick, as in the "show pieces" referred to in the preceding chapter; and the great composers have usually preferred merely to number their own works, with a general title indicating the type of structure, as sonata, fugue, symphony, nocturne.

Another and far more definite and extensive plan for suggesting a range of intellectual associations is realized in modern "program" music, as in various works of Liszt, Berlioz and Dvorak. Here a poem or other literary composition is first selected, and the music composed in harmony with it. This is entirely legitimate work, and the result is often deeply interesting and suggestive, particularly to those persons who do not easily respond to music alone; yet such a method makes music really illustrate literature. Now no art fulfills its own function most completely when it is used to illustrate another art. Such work has its place and is helpful; but if you wished to understand painting and sculpture, you would turn to independent masterpieces in those fields, rather than to Flaxman's drawings for Homer, Botticelli's illustrations of the *Divine Comedy* or the German paintings illustrating Faust. So music is best understood when the art is working independently; and the development of modern program music, with a range

of definite literary associations, only proves that such intellectual reflections are not given by the music alone, and accentuates the conclusions we have reached regarding the function of music.

A further method of associating definite trains of reflection with musical compositions has been developed in so-called "interpretation" of music, where a lecturer goes through a composition, associating the intellectual conceptions which to him seem appropriate with the changing appeal of the work. This is often a great help in opening the door to the appreciation of music, especially for the uninitiated. I recall a remarkable instance of such an interpretation of Beethoven's Moonlight Sonata given by no less a philosopher than Dr. Wm. T. Harris. The sonata was played over by a masterly artist, and then Dr. Harris took it up, passage by passage, and interpreted its development. Its central conflicts, he said, represented the struggle of the Titans with the gods. We could see Pelion heaped on Ossa as he proceeded, and followed with him the story until the Titans were cast into Tartarus and the gods calmly conquered in the end. It was all deeply interesting; yet if the hearer supposed Beethoven wrote the sonata to illustrate the story he would utterly misunderstand the music. A dozen other stories furnish equally good associations. The "interpretation" may thus suggest an interesting train of intellectual ideas to associate with the music, thus aiding especially those who find the art somewhat intangible; but if it is supposed to give the meaning of the music, it is worse than useless, positively hampering a sound response to music, by substituting something else for it.

There is a further refinement in the function of music owing to the fact, already noted, that its forms are dynamic, contrasting with the statical forms of sculpture, painting and architecture. As a composition is rendered, each sound-form is freshly created, annulling those preceding and giving way to those following. Thus forms impress the sense only momentarily and cannot be held fixedly as in the case of the other arts. In consequence, music peculiarly sublimates its form, *the spiritual content being freed from sensuous association* more than is true of the other arts. This makes it possible for music to fulfill a unique function in relation to the life of the spirit.

This is the more significant, in that emotion, to which the music appeals, is more generic and elemental than the understanding, transcending in scope the activity of the imagination. It is possible to *conceive* what we can never *imagine*, because the imagination works wholly within the limits of the sensible world. We can, for example, conceive a world in space of two or four dimensions, and can readily construct a mathematics for such a world; but it is impossible to imagine life under such conditions. So it is possible to conceive the existence of an immaterial soul; but when we imagine it, we usually represent it as an attenuated transparent body in space of three dimensions. This leads inevitably to absurd contradiction, as when Dante represents the immaterial soul of Virgil holding Dante and his physical body on the back of the monster Geryon. Similarly we can think the idea of an omnipresent, omniscient God, but we cannot imagine

Him, and every attempt to do so ends in absurdity. That is why painting and sculpture fail so universally in their attempts to portray the Divine. The Greek gods are satisfying because they are so human. They represent phases and attributes of man lifted to the skies. Take in contrast, one of the most wonderful of all efforts to paint God—Michael Angelo's *Creation of Adam* on the ceiling of the Sistine Chapel. Twice God said, "Let there be light": once when physical light came, and again—the greater wonder—when the human soul was born. The figure of the Divine, in this fresco, appears above, surrounded by angels, with one strange feminine figure under the arm. The right hand is stretched out, and one finger touches the finger of Adam, who lies recumbent upon the ground. Now we know what Michael Angelo meant in the portrayal of the Most High; but what has he really given for the senses and the imagination? A large, old bearded man. That, to represent God? It is merely an absurd caricature compared to our conception of the Divine. The Adam, on the other hand, is entirely satisfying. As you look upon him, you realize that a moment ago he was the dust of the earth. The finger of God touches him, and you can almost see dawning in his face the look of wonder, heartache, world-hunger, tragedy, that was to be human life ever after. The point is, Michael Angelo knew *Man*, he had lived man, he could paint man; but when he wanted to represent God, the best he could do was to portray a man's face and body, and omit the elements more definitely human.

What is impossible to the arts picturing for the imagination is, in a different way, accomplished by music, since *music can waken in us the emotions we feel when we think the transcendent, the supernatural, the Divine*. Think, for example, your own conception of God: you could not imagine it; no artist could paint it; but have you not heard strains of music, as for instance, in the third movement of the *Ninth Symphony* of Beethoven, that awaken in you the emotion you feel when you think your conception of God?

So it is possible to conceive a transcendent heaven, perfectly satisfying. No artist could paint or describe it; and the heaven of golden streets and pearly gates never can appeal to the imagination as satisfyingly as green grass, blue skies and gray seas. Have you not, however, heard music, as in the most moving portion of the love-music of *Tristan Und Isolde*, that put you into just the emotional state you are in when you think your conception of a transcendent heaven of joy?

Music is thus rightly said to be "the one art capable of revealing the infinite." It does not, strictly speaking, *reveal* the infinite, but it can awaken in us the emotions associated with the conception of it. The wonder is that a series of forms in the physical world, born and dying in quick succession, can produce another series in the psychical world—a series of emotional states which we experience. How did the first series produce the second? To answer this question would be to touch the heart of the mystery of all life. Thus music stands in unique relation to the life of the spirit; the response to music is the best symbol for the deepest phases of the inner life.

From what has been said, it will be evident that music is the most *personal* of the arts, searching down into the spirit and bringing to ex-

pression feelings that lie far too deep for words ever to embody them. Did you ever sit through an evening of great music, and at the end turn unconsciously to those near you, wondering if your soul had been laid bare to them as it had been to yourself? One realizes then how deeply personal are the emotions which music awakens in the appreciative hearer.

If music is thus the most personal of the arts, it is at the same time the most social. It is an art we enjoy together; and if all the listeners appreciate, the more there are present, the greater joy should there be for each. Music, moreover, makes its appeal to that aspect of life which unifies us. The intellect isolates, the emotions unite. Thus the spatial arts define, isolate, clarify; music fuses, sweeps, unites. This should make clear why music is at once a primitive and universal art, and one expressing the utmost refinement of civilization.

Alone or in combination, music does its work, cultivating and refining the sensuous and emotional susceptibility, and thus rendering one more finely and deeply responsive to all beauty, to love, the moral ideal and religion. It may exalt one to a plane where, for a time, the ideal seems possible, and is more possible. Thus the marvelous, fluid, ever-growing temple of sound, surviving across the centuries in a few black marks upon a page, recreated in a liquid wonder of flowing forms by each artist anew, fulfills a wondrous function for the spirit of man, and has therefore won its place as a leading expression of modern life.

ANNUAL BUSINESS MEETING

1. In compliance with the request of the New England Festival Association, an interlocking committee, consisting of Charles I. Rice, John Ahern, Walter Butterfield, George T. Goldthwaite, James D. Price and W. J. Titcomb was appointed for the purpose of aiding that organization in the accomplishment of its valuable aims.

2. Paul J. Weaver, Second Vice-President of the National Conference, returned to the Conference a check for \$375.50, representing its constitutionally required contribution to the organ of publication. He explained this most generous action of the National Conference by saying that the *Supervisors Journal* was self-supporting, and that it had no need, nor, in his opinion, was entitled to this contribution. The President gratefully accepted this gracious act of the National Conference as an expression of a high type of unselfish friendship and coöperation on the part of the officers of the National Conference.

3. The Treasurer's Report revealed a favorable balance of \$2,662.49.

4. The consideration of proposed amendments, begun at the Preliminary Business Meeting, was continued. Upon Mr. Baldwin's motion, the amendments were unanimously adopted as read. By this vote, the Eastern Conference joins the National and other Sectional Conferences in the biennial plan of meetings and in a state of close affiliation and coöperation.

5. The following officers were elected for a term of two years:

Elbridge S. Pitcher, Auburn, Maine, President.

M. Claude Rosenberry, Harrisburg, Pa., First Vice-President.

Pauline A. Meyer, Cortland, New York, Second Vice-President.

Clarence Wells, Orange, New Jersey. Treasurer.

Grace G. Pierce, Arlington, Massachusetts. Secretary.

George T. Goldthwaite, Berlin, New Hampshire. Director, to serve for the unexpired term of Mr. Rosenberry (1931).

Mark A. Davis, West Hartford, Connecticut, Director, to serve for the unexpired term of Miss Meyer (1929).

6. Invitations for the 1929 meeting of the Conference were presented:

By George L. Lindsay, in behalf of Philadelphia.

By Arthur J. Abbott, in behalf of Buffalo.

By Walter H. Butterfield, in behalf of Providence.

By Miss Bertha Clement, in behalf of East Orange, New Jersey.

An informal vote revealed Philadelphia as the favorite.

7. Resolutions adopted by the Business Meeting:

"That the official organ of the Eastern Music Supervisors Conference shall be the MUSIC SUPERVISORS JOURNAL; that the membership dues, as prescribed in the Constitution, shall include a subscription to the MUSIC SUPERVISORS JOURNAL, to be taken from that part of the dues allotted to the publication fund."—Offered by Mr. Whittemore.

"That a joint Book of Proceedings be printed to include the programs of all sectional conferences and that the president be authorized to expend a reasonable amount of Conference funds for this purpose, the amount to be determined by him in agreement with the proper officers of the other conferences."—Offered by Mr. Whittemore.

"That the Eastern Music Supervisors Conference approve the material on tests and measurements, formulated by the Research Council of the Music Supervisors National Conference, and that it sanction its publication as a bulletin of that conference."—Offered by Mr. Baldwin.

AN APPRECIATION

This account of the Conference proceedings would be incomplete without a reference to the very substantial contribution which the City of Worcester and its Public Schools made to a successful convention.

The efficient aid given by the Chamber of Commerce was as noteworthy as it was unusual. The hotel accommodations and service left nothing to be desired. The school authorities were successful in creating a friendly spirit of hospitality. Charles I. Rice, the host of the Conference, and his corps of able assistants, have placed the Conference under a lasting obligation for the effective preparation of the convention, for creating among the people of Worcester a warm interest in our meeting, for the remarkable music work exhibited in the schools and for the very fine concerts given by the students. The performance, under Mr. Rice's direction by a chorus of one thousand, a large orchestra and a band, and that by the Central High School Glee Clubs and Orchestra, conducted by Arthur J. Dann, presented a fitting climax to the many demonstrations of the excellence of Worcester's music in the schools.

VICTOR L. F. REBMANN

President, Eastern Music Supervisors Conference

CONSTITUTION AND BY-LAWS
of the
EASTERN MUSIC SUPERVISORS CONFERENCE

(Amended March 10, 1927)

PREAMBLE

In order to establish more effective co-operation with Music Supervisors throughout the United States, and to conform to the plan of the United Music Supervisors Conference, the Eastern Music Supervisors Conference adopts the following revision of its

CONSTITUTION

ARTICLE I—NAME

This organization shall be known as "Eastern Music Supervisors Conference".

ARTICLE II—PURPOSE

SECTION 1. Its purpose shall be three-fold: Educational, Co-operative and Social; educational, in placing before its members the most advanced pedagogical thought relating to their own and kindred professions; co-operative, in bettering general teaching conditions, in extending the sphere of influence of its members through the prestige of the organization and in securing a wider recognition of the educational value of music; social, in promoting good fellowship and encouragement among its members.

SEC. 2. Its sphere of influence and operation shall be construed to include Eastern Ontario, Quebec, New Brunswick, Nova Scotia and Prince Edward's Island of the Dominion of Canada, the six New England States, New York, New Jersey, Pennsylvania, Delaware and the District of Columbia.

SEC. 3. It shall be the policy of this organization to work in close cooperation with all other conferences of music supervisors.

ARTICLE III—MEMBERSHIP

SECTION 1. Membership shall be in one of four classes: Active, Associate, Honorary or Contributing.

SEC. 2. The Active Membership shall be open to persons actively interested in school music.

SEC. 3. The Associate Membership shall be open to those persons, not actively engaged in school music, who, because of their interest, desire to give sustaining aid to the Conference, and to members who do not wish to exercise the duties and privileges of active membership.

SEC. 4. The Honorary Membership shall be limited to those persons of eminent position and noteworthy achievement whom the Conference shall desire to have associated with it in an honorary or advisory capacity.

SEC. 5. Any person interested in public school music, who desires to contribute to the support of the Eastern Music Supervisors Conference, may do so, and thereby become a Contributing Member.

SEC. 6. Active, Associate or Contributing Membership may be accomplished by the payment of dues for any of these classes.

SEC. 7. Honorary Membership shall be by invitation and shall be accomplished in the following manner: The names of persons proposed for such membership shall be presented by an active member at a preliminary meeting of the Conference, held at least twenty-four hours previous to the Biennial Business Meeting. The names shall then be referred to the Biennial Business Meeting. If they shall receive the majority vote, they shall be enrolled as honorary members.

SEC. 8. Active Members shall be privileged to vote, hold office, and to receive the official periodical and the Book of Proceedings.

Associate Members shall have the privilege of attending all meetings, taking part in discussions and receiving the official periodical, but they shall neither vote, nor hold office, nor shall they be entitled to receive the Book of Proceedings.

Contributing Members shall have all the privilege of active members.

Honorary Members shall neither pay dues, nor vote, nor hold office; otherwise they shall enjoy all the privileges of the Conference.

SEC. 9. Active and Contributing Members, as provided in Article IV, Section 5, shall be members of the Music Supervisors National Conference.

ARTICLE IV—DUES

SECTION 1. Dues for Active Members shall be \$3.00 annually. Dues are payable on January first of each year.

SEC. 2. Dues for Associate Members shall be \$2.00 annually.

SEC. 3. Dues for Contributing Members shall be a minimum of \$5.00 annually.

SEC. 4. No person shall be entitled to the privileges of active, associate or contributing membership, until the dues for the current year shall have been paid.

SEC. 5. After 1927, \$2.25 of the dues of Active and Contributing Membership shall be paid annually by the Treasurer to the Music Supervisors National Conference, as follows: \$1.50 shall be paid into the publication fund for which each Active and Contributing Member receives the Annual Book of Proceedings issued by the National Conference; and 75 cents shall be paid into the treasury of the Music Supervisors National Conference. In the case of Active Members, the balance of 75 cents of the dues remains in the treasury of the Eastern Conference. In the case of Associate Members, the entire amount of dues paid shall remain with the Eastern Conference, and in the case of Contributing Members, the treasury of the Eastern Conference retains all of the dues in excess of the \$2.25 payable to the National Conference. The money due the National Conference shall be payable by the Eastern Conference within thirty days after the close of the meeting of the National Conference one year, and within thirty days of the close of the meeting of the Eastern Conference in the alternate year.

SEC. 6. It shall be the unvarying practice of the Conference to require all persons desiring admission to its meetings to present the proper credentials of membership, either in the form of a membership card or some distinctive sign adopted by the Executive Board and issued by the Treasurer.

ARTICLE V—GOVERNMENT

SECTION 1. The government of the Conference shall be vested in an Executive Board which shall consist of the Officers and four (4) Directors elected as hereinafter provided.

SEC. 2. The Officers shall consist of a President, a First Vice-President, a Second Vice-President, a Secretary and a Treasurer. They shall hold office two years or until their successors are elected.

SEC. 3. There being five Directors holding office in 1927 whose terms expire as follows: one in 1927, one in 1928, one in 1929, one in 1930, one in 1931; no Director shall be elected in 1927. The Director whose term expires in 1928 shall continue to serve until 1929. In place of the two Directors whose terms then expire in 1929, two Directors shall be elected at the 1929 Business Meeting for a term of four years. The Director whose term expires in 1930 shall continue to serve until 1931. In place of the two Directors whose terms then expire in 1931, two Directors shall be elected for a term of four years. At each Biennial Business Meeting thereafter, two Directors shall be elected for a term of four years.

SEC. 4. In addition to the Executive Board, there shall be an Advisory Council consisting of four Past Presidents appointed biennially by the President. This council shall have no legislative or executive functions, but is designed to assist the Executive Board in an advisory capacity in the continuance and development of the policies of the Conference. The President shall be a member, ex officio, of the Advisory Council.

SEC. 5. The Eastern Music Supervisors Conference shall be represented on the Board of Directors of the Music Supervisors National Conference by two members. At the Business Meeting in 1927, one member shall be elected for a term of two years and one for a term of four years. Thereafter, one member shall be elected at each Biennial Business Meeting for a term of four years.

ARTICLE VI—ELECTIONS

SECTION 1. The Executive Board shall appoint biennially at the first meeting during the week of the Conference, a Nominating Committee of five active members. This committee shall be announced by the President and shall at once organize itself under the chairmanship of the person first on the list as read. It shall then prepare a list of officers and directors, to be presented to the Conference at the Biennial Business Meeting. This list shall be prepared and posted at headquarters twenty-four hours in advance of the meeting at which the Conference votes for the candidates.

SEC. 2. Before the election takes place, any member of the Conference may have the privilege of making further nominations from the floor.

SEC. 3. The election of Officers shall take place at the Biennial Business Meeting and shall be by ballot. A majority of all votes cast is required for election.

ARTICLE VII—MEETINGS

SECTION 1. Beginning in 1927, the Conference shall convene biennially between the dates of January first and June first.

SEC. 2. The Executive Board shall cause to be held a preliminary meeting of the Conference during the first twenty-four hours of the session for such business only, as may be necessary to secure action at the Business Meeting.

SEC. 3. The Biennial Business Meeting of the Conference shall be held within the first twenty-four hours of the session.

SEC. 4. One tenth (1/10) of the active membership shall be necessary for a quorum in transacting the business of the Conference.

SEC. 5. The Executive Board shall meet at the call of the president or on the written request of a majority of its members and at a place equally convenient for all members.

SEC. 6. Four members shall be necessary for a quorum in transacting the business of the Executive Board.

ARTICLE VIII—AMENDMENTS

SECTION 1. The Constitution and By-Laws may be altered or amended only at the Biennial Business Meeting, and then only by a two-thirds (2/3) majority of those present and voting.

SEC. 2. Members purposing to offer amendments to the Constitution and By-Laws shall serve notice to that effect, together with the text of the proposed amendment, upon the President not later than sixty (60) days previous to the opening of the Conference. The President shall then cause the amendment to be submitted to the members through the columns of the next issue of the official periodical of the Conference together with a statement of the attitude of the Executive Board toward it.

SEC. 3. In special emergencies, an amendment, if it has the endorsement of the Executive Board, may be offered at a preliminary meeting of the Conference held at least twenty-four hours previous to the Biennial Business Meeting. Upon unanimous consent of the Conference it shall remain in force for two years and be subject to ratification at the next Business Meeting.

BY-LAWS

ARTICLE I—POWERS OF THE EXECUTIVE BOARD

SECTION 1. All matters concerning the general policy of the Conference shall be left to the discretion of the Executive Board which shall report frequently to the members, through the President, concerning the affairs of the Conference.

SEC. 2. The Executive Board shall have the power of appointment of such sub-committees, either from its own membership or the membership of the Conference, as shall be found necessary for the furtherance of the best interests of the Conference.

SEC. 3. In case of vacancies, the Executive Board shall have the power to fill such vacancies for the unexpired term either from its own membership or that of the Conference.

ARTICLE II—POWERS AND DUTIES OF OFFICERS

SECTION 1. The President shall be the executive officer of the Conference and of the Executive Board, and shall exercise a general supervision over the other officers and the affairs of the Conference. In order that he may give his time and attention to the larger interests of the Conference, he shall not be expected to perform duties of a routine nature. He shall preside at all meetings of the Executive Board or Conference, when present. He shall appoint all committees, unless the Board shall otherwise order, or unless otherwise provided for in the Constitution. In case of pressing necessity he may exercise the executive authority demanded, reporting its action to the Executive Board for their consideration at the earliest opportunity. He shall be a member of all committees, ex officio. He shall perform such other duties as the Executive Board may direct.

SEC. 2. The First Vice-President shall, in the absence or disability of the President, perform all of the duties and exercise all of the powers of the President. He shall be the Chairman of the Committee on Statistics.

SEC. 3. The Second Vice-President shall, in the absence or disability of the President and the First Vice-President, perform all of the duties and exercise all of the powers of the President. He shall be the chairman of the Committee on Publicity and Editor of the Eastern Music Supervisors Conference Department in the official periodical of the National Conference.

SEC. 4. The Secretary shall keep an accurate record of all business meetings of the Conference and Executive Board; shall take, or cause to be taken, stenographic notes of the discussions and secure copies of all papers read at all of the meetings of the Conference; shall, after the close of the session, prepare the material for publication in the Book of Proceedings of the Conference. He shall conduct the official correspondence of the Conference and Executive Board; shall see that the notices of the Conference and of the Executive Board are served upon the proper persons. He shall perform such other duties as the Executive Board may direct.

SEC. 5. The Treasurer shall be the custodian of all funds of the Conference. He shall receive and collect all moneys due, giving the receipt of the Conference therefor. He shall pay all bills against the Conference when countersigned by the President. He shall present to the Conference, at the Biennial Business Meeting, an audited report covering all receipts and disbursements up to that time and shall, before the end of the fiscal period, present a supplementary report covering the remaining receipts and disbursements of his term of office. This report shall be referred to the Committee on Auditing, and if found correct shall be incorporated in the original report. He shall keep a list of the names and addresses of all members of the Conference.

ARTICLE III—STANDING COMMITTEES

There shall be the following Standing Committees, each to consist of three members unless otherwise provided for:

- The Committee on Finance.
- The Committee on Publicity.
- The Committee on Statistics.
- The Committee on Auditing.
- The Committee on Program.
- The Committee on Local Arrangements.
- The Committee on Transportation.
- The Committee on Legislation.

ARTICLE IV—DUTIES OF STANDING COMMITTEES

SECTION 1. The Committee on Finance shall have general charge of the Finances of the Conference. It shall suggest to the Executive Board ways and means for meeting the financial obligations of the Conference, and shall prepare biennially a budget of estimated expense and receipts. Questions of expense shall be referred to this committee unless otherwise ordered. The Treasurer shall be a member of this committee.

SEC. 2. The Committee on Publicity shall have charge of all publications of the Conference; of the dissemination of all information in the nature of propaganda and shall be in direct charge of all advertising. It shall have the power of attorney for the Conference in contracting for advertising, printing, and publication.

SEC. 3. The Committee on Statistics shall have charge of the collection of all data relating to the practice of school music and its preparation for circulation among the members of the Conference.

SEC. 4. The Committee on Auditing shall pass upon the accuracy of the Treasurer's Biennial Report and present its findings in writing to the Biennial Business Meeting. For this purpose it shall require of the Treasurer complete written vouchers and receipts, together with stubs of receipts given by him in acknowledgment of dues.

SEC. 5. The Committee on Program shall consist of five members, of which the President shall be Chairman. It shall have charge of the preparation of a tentative program for the meetings of the Biennial Conference. It shall report frequently, through the President, its recommendations to the Executive Board for their approval.

SEC. 6. The Committee on Local Arrangements shall not be limited in number and shall be under the chairmanship of the supervisor in whose town or city the Conference is to meet. The local supervisor shall be empowered to add to this committee such persons, whether members of the Conference or not, as shall, in his judgment, best further the interests of the convention. The committee shall include in its membership at least two members of the Executive Board.

SEC. 7. The Committee on Transportation shall have charge of all arrangements for transportation; the securing of concessions from transportation companies, and the preparation of suitable time tables and routings.

SEC. 8. The Committee on Legislation shall have charge of the preparation of such legislation as the Conference may from time to time desire; shall inform itself of such legislation as is contemplated, either statewide or nationally, which will affect the Conference directly or indirectly, and report its findings to the Executive Board and at the Biennial Business Meeting make a report to the Conference.

ARTICLE V—THE FISCAL PERIOD

The Fiscal Period shall date from the first day of June.

ARTICLE VI—RULES OF PROCEDURE

In questions of parliamentary procedure the officers of the Conference shall be guided by the rules of "Parliamentary Law" by F. M. Gregg, and it shall be the official manual of the Conference.

NORTH CENTRAL MUSIC SUPERVISORS CONFERENCE

FIRST BIENNIAL MEETING

Springfield, Illinois, April 12-15, 1927

Officers

ANTON H. EMBS, Oak Park, Illinois.....	<i>President</i>
ERNEST G. HESSER, Indianapolis, Indiana.....	<i>First Vice-President</i>
WM. W. NORTON, Flint, Michigan.....	<i>Second Vice-President</i>
ALICE E. JONES, Evanston, Illinois.....	<i>Secretary</i>
FRANK E. PERCIVAL, Stevens Point, Wisconsin.....	<i>Treasurer</i>
THEODORE WINKLER, Sheboygan, Wisconsin.....	<i>Auditor</i>

Board of Directors

WALTER H. AIKEN, <i>Chairman</i>	Cincinnati, Ohio
J. E. MADDY.....	Ann Arbor, Michigan
E. B. BIRGE.....	Bloomington, Indiana
H. O. FERGUSON.....	Lincoln, Nebraska
HERMAN F. SMITH.....	Milwaukee, Wisconsin

State Chairmen

Illinois.....	Lucille Ross, Bloomington
Indiana.....	Lorle Krull, Indianapolis
Iowa.....	Clara L. Thomas, Davenport
Michigan.....	Wm. W. Norton, Flint
Minnesota.....	Irving W. Jones, Minneapolis
Nebraska.....	Juliette McCune, Omaha
North Dakota.....	Fannie C. Amidon, Valley City
Ohio.....	Gaylord R. Humberger, Springfield
Ontario.....	E. W. Goethe Quantz, London
South Dakota.....	Anne Peterson, Sioux Falls
Wisconsin.....	Theodore Winkler, Sheboygan

Committees

High School Student Chorus

H. O. Ferguson, <i>Chairman</i> , Lincoln, Neb.
R. Lee Osborn, Maywood, Ill.
Will Wise, Indianapolis, Ind.
E. H. Wilcox, Iowa City, Iowa
Jacob A. Evanson, Flint, Mich.
Archie Jones, Marshall, Minn.
Mrs. Carol M. Pitts, Omaha, Neb.
Myrtle V. Johnson, Fargo, N. D.
Valentine Preston, Mitchell, S. D.
Edith M. Keller, Columbus, O.
Herman F. Smith, Milwaukee, Wis.
H. G. Bickel, Springfield, Ill.

High School Student Band

Lee M. Lockhart, <i>Chairman</i> , Council Bluffs, Iowa
A. R. McAllister, Joliet, Ill.
Hubert S. Warren, Gary, Ill.
E. C. Moore, Green Bay, Wis.

Leon V. Metcalf, Grand Rapids, Mich.
Eugene F. Weigel, Cleveland, O.
Wm. A. Abbott, Minneapolis, Minn.
A. T. Ireland, Vermillion, S. D.
Leo M. Haesle, Grand Forks, N. D.
Chas. Reighter, Lincoln, Neb.
J. E. Maddy, Ann Arbor, Mich.
G. W. Patrick, Springfield, Ill.

Revision of Constitution

Clyde E. Foster, <i>Chairman</i> , Ypsilanti, Mich.
Effie Harmon, South Bend, Ind.
Russell V. Morgan, Cleveland, O.

Conference Singing

R. Lee Osborn, <i>Chairman</i> , Maywood, Ill.
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Publicity

Wm. W. Norton, <i>Chairman</i> , Flint, Mich.

Local Arrangements

M. Frances Chatburn, <i>Chairman</i> , Springfield, Ill.

Officers for 1927-29

ADA BICKING, Lansing, Michigan.....	<i>President</i>
HERMAN F. SMITH, Milwaukee, Wisconsin.....	<i>First Vice-President</i>
WM. W. NORTON, Flint, Michigan.....	<i>Second Vice-President</i>
FANNIE C. AMIDON, Valley City, North Dakota.....	<i>Secretary</i>
FRANK E. PERCIVAL, Stevens Point, Wisconsin.....	<i>Treasurer</i>
J. M. THOMPSON, Joliet, Illinois.....	<i>Auditor</i>
ALICE E. INSKEEP, Cedar Rapids, Iowa.....	<i>Director, M. S. N. C.</i>

PROGRAM

MONDAY, APRIL ELEVENTH

Visiting Day in the Springfield Schools.

TUESDAY, APRIL TWELFTH

- 10:00 General Session: Ball Room, Hotel Abraham Lincoln
 Addresses of Welcome
 J. Henry Winstrom, Supt. of Schools, Springfield
 M. Frances Chathburn, Supervisor of Music, Springfield
 Response, Edgar B. Gordon, University of Wisconsin, Madison, Wisconsin
 Singing, led by John W. Beattie, Evanston, Illinois
 President's Address: "Public School Music; Education or Recreation?" Anton H. Embs, Oak Park, Illinois
 Address: "Music's Meaning to Humanity." Hon. Francis G. Blair, President of N. E. A., State Superintendent of Instruction of Illinois
- 12:00 Luncheon Meeting of the Executive Staff
- 1:00 Visit Exhibits; General Social Hour
- 2:00 Sectional Meeting on RURAL SCHOOL MUSIC
 Chairman, Charles A. Fullerton, Cedar Falls, Iowa
 Secretary, Edith M. Keller, Columbus, Ohio
 "Music in the Rural Schools"—The Chairman
 "The Musical Preparation of the Rural Teacher"—Miss Teresa Wild, Macomb, Illinois
 "The Mission of Music in Rural Life"—Hon. Francis G. Blair, Springfield, Illinois.
 Demonstration: Methods for Teaching Music in Rural Schools with the Aid of the Phonograph—the Chairman
 Discussion
- 2:00 Sectional Meeting on HIGH SCHOOL MUSIC
 Chairman, Mrs. Homer E. Cotton, Winnetka, Illinois
 Secretary, Adah Dinkmeyer, Cicero, Illinois
 "Harmony Courses in our High Schools"—Osbourne McConathy, Glenn Ridge, New Jersey
 "Music Memory: An Integral Part of the High School Music Course"—Sadie Rafferty, Evanston, Illinois

- "The Objectives of Music"—Edgar B. Gordon, Madison, Wis.
 Demonstration: A Practical Lesson in the Fine Points of Choral
 Conducting—Frederick Alexander, Ypsilanti, Michigan
- 2:00 Sectional Meeting on MUSIC APPRECIATION
 Chairman, Ann Trimmingham, Oak Park, Illinois
 Secretary, Margaret Taylor, Lakewood, Ohio
 "Appreciation Thru Radio"—Dana S. Merriman, Hartford Conn.
 Demonstration Radio Appreciation Lesson, program broadcast by
 the *Chicago Daily News*
 "Appreciation Thru Chamber Music"—Mrs. Frances Glessner
 Lee, Chicago, Illinois
 Appreciation Study Plan of the In and About Chicago Supervisors
 Club:
 Outline of the Plan—Mrs. Ann Shaw Faulkner Oberndorfer,
 Chicago, Illinois
 Development of the Plan in Gary—Melvin E. Snyder, Gary,
 Indiana
 Development of the Plan in Aurora—Margaret Pouk, Aurora,
 Illinois
- 4:30 Visit Exhibits
- 6:30 Informal Banquet, Hotel Leland
 Toastmaster, Supt. J. Harry Winstrom
 Program, Teachers Choral Club, M. Frances Chatburn, Director
 Greetings from the Chamber of Commerce, The Intercivic Council
 and the Board of Education
 Program, Eunice Caldwell and Virginia Ferriman
 Address, Mayor J. Emil Smith
- 8:30 Reception and Dance, Elk's Club Auditorium

WEDNESDAY, APRIL THIRTEENTH

- 9:00 General Session, Ball Room, Hotel Abraham Lincoln
 Program, Girls Glee Club, Springfield High School, Ruth Soul-
 man, Director
 Symposium, "Viewpoints of the Publishers," conducted by the
 Association of Music Exhibitors, C. C. Birchard, President,
 Franklin Dunham, Secretary.
 "Centenarian Perplexities"—O. G. Sonneck (G. Schirmer)
 "Teaching Music Appreciation Without Material"—Franklin
 Dunham (Aeolian Co.)
 "The Profession of Publishing"—Ada Fleming (Ginn and Co.)
 Address: "What Can Music Do Toward Enriching Life in Rural
 Communities?"—Charles A. Fullerton, Cedar Falls, Iowa
 Singing, led by Herman F. Smith, Milwaukee, Wisconsin
 Address: "The Power of Music in the Development of the Child
 and Ethics in the Music Profession"—Herbert Witherspoon,
 President Chicago Musical College
- 12:00 Luncheon Meeting, State Advisory Chairmen

- 1:00 Visit Exhibits
- 2:00 Sectional meeting on GRADE SCHOOL MUSIC
 Chairman, M. Frances Chatburn, Springfield, Illinois
 Secretary, Lena Hopper, Jacksonville, Illinois
 Demonstration: Correlation of Music, Music Appreciation, Geography and Reading—Mrs. Eva C. Neal, Springfield
 Demonstration: Phrase Sensing—Margaret McNerney, Springfield
 Demonstration: Sight Singing and Ear Training—Ruth Shook, Springfield
 Demonstration: Development of the Regular Lesson—Lilla F. Withey, Springfield
 Demonstration: Appreciation—Recognition of Composition, Mood, Type—Louise Swain, Springfield
 Demonstration: Nationality Through Song—Jeanette Sutton, Springfield
 Choral Rhapsody, "Spring Rapture" (Harvey B. Gaul), by a Chorus of Five Hundred Children from the Sixth Grades of the Springfield Schools; M. Frances Chatburn, Director; Ruth Stinson Leka, Accompanist
- 4:30 Visit Exhibits
- 6:30 Formal Banquet, Ball Room, Hotel Abraham Lincoln
 Toastmaster, Herbert Witherspoon
 Greetings from the National Conference, George Oscar Bowen, President, Tulsa, Oklahoma
 Greetings from the Federated Music Clubs of Illinois, Mrs. Edmund Joseph Taylor, President, Chicago
 Program by the Chicago Woodwind Ensemble
- 10:30 Singing in the Lobby, Hotel Abraham Lincoln, led by R. Lee Osburn, Maywood, Illinois

THURSDAY, APRIL FOURTEENTH

- 7:30 Ohio Breakfast; Nell Glover, Chairman
- 9:00 Program by the Springfield High School Orchestra, Ruth Soulman, Director
- 9:30 Address: "Strength and Weakness of School Music of Today"—Osbourne McConathy, Glenn Ridge, New Jersey
- 10:00 Program by the Springfield High School Band, G. W. Patrick, Director
- 10:30 Address: "The Long View in Music Contests"—E. H. Wilcox, Iowa City, Iowa
- 11:00 Biennial Business Meeting
- 1:00 Visit Exhibits
- 2:00 Sectional Meeting on JUNIOR HIGH SCHOOL MUSIC
 Chairman, Alice E. Inskeep, Cedar Rapids, Iowa
 Secretary, Mrs. Lola Vawter, LaPorte, Indiana
 "The Junior High Boys Chorus"—Earl E. Baker, Appleton, Wisconsin

"Special Groups of Music Students"—Mrs. Ann Dixon, Duluth, Minnesota

"Voice Training in the Junior High School"—Harry Seitz, Detroit, Michigan

"Appreciation"—Alice Keith, Cleveland, Ohio

"Problems Peculiar to Music Instruction"—John W. Beattie, Evanston, Illinois

2:00 Sectional Meeting on INSTRUMENTAL MUSIC

Chairman, J. E. Maddy, Ann Arbor, Michigan

Secretary, Clarence Dissinger, LaGrange, Illinois

Program by the Bloomington, Illinois, High School Orchestra,
Lucille Ross, Conductor

"State and National School Band Contests"—C. M. Tremaine,
New York City

Demonstration: Sectional Rehearsal—Wm. W. Norton, Flint,
Michigan

Demonstration: The Use of the Phonograph in Teaching Interpretation—Arthur H. J. Searle, Detroit, Michigan

2:00 Sectional Meeting on CLASS PIANO INSTRUCTION

Chairman, Mrs. Blanche E. K. Evans, Cincinnati, Ohio

Secretary, Mrs. Gail Martin Haake, Evanston, Illinois

Demonstration by Children of the Springfield, Illinois, Schools,
under the direction of Louise Newby

Demonstration by Children of the Springfield, Ohio, Schools,
under the direction of Gaylord R. Humberger

"Devices for Keeping Interest"—T. P. Giddings, Minneapolis,
Minnesota

Symposium, Available Methods:

Miessner Melody Way, Naomi Evans

Curtis Method, Helen Curtis

Oxford Piano Course, Mrs. Gail Martin Haake

Music Students Piano Course, C. G. Hamilton

Kinscella Method, Olga Brigge

Giddings Method, T. P. Giddings

Progressive Series of Piano Lessons, Mrs. Blanche Evans

John M. Williams Books

2:00 Sectional Meeting on TEACHER TRAINING

Chairman, Stella R. Root, St. Cloud, Minnesota

Secretary, Cleva J. Carson, Aberdeen, South Dakota

"The Content of Voice Courses"—Mrs. Hazel B. Novahec, Lincoln, Nebraska; Alfred Spouse, Rochester, New York

"The Content of Harmony Courses"—L. M. Tilson, Terre Haute, Indiana

"Minimum Requirements in the Curricula of Two-Year Teacher-Training Schools"—Fanny C. Amidon, Valley City, North Dakota

"The Need of a Two-Year Course with a Major in Music for Training Music Teachers for Small Towns and Rural Communities"—Walter Grimm, Winona, Minnesota

"What Michigan is Doing in the Training of the Music Supervisor"—Clyde S. Foster, Ypsilanti, Michigan

- 4:30 Visit to Lincoln's Home and Tomb
- 6:30 Informal Dinner Groups
- 8:15 Concert by the Springfield Civic Orchestra, Wallace Grieves, Conductor
- 10:30 Singing in the Lobby, led by W. W. Norton, Flint, Michigan

FRIDAY, APRIL FIFTEENTH

- 9:00 Program by Springfield High School Boys Glee Club, Herbert Bickel, Director
- 9:30 Address: "The National Eisteddfod of Wales"—Dr. Daniel Protheroe, Chicago
- 10:00 Singing, led by Dr. Protheroe
- 10:15 Address: "Music and Morals"—Dr. Lynn B. Dana, President Dana Institute, Warren, Ohio
- 10:45 Program by the Jacksonville, Illinois, High School Girls Glee Club, Lena Hopper, Director
- 11:00 Business Meeting; Report of the National Research Council
- 12:00 Luncheon Meeting, Executive Staff
- 1:00 Visit Exhibits
- 3:00 Concert by the North Central High School Chorus and Symphonic Band

PUBLIC SCHOOL MUSIC: EDUCATION OR RECREATION? (President's Address)

ANTON H. EMBS, *Supervisor of Music, Oak Park, Illinois*

There was a time, and that not so very long ago, when music in the Public Schools could not be regarded as anything more important than a recreation. The music period was hailed as a welcome respite from the tedium of less inspirational subjects and was frankly employed as such. As diversion it was eminently satisfactory but, since there was no urge to take it out of the class of non-essentials, it lacked almost entirely those features which mark the educational subject. It was administered, as a rule, by the room teacher whose sole qualification for the work consisted in the ability to "read notes and carry a tune." Supervision by a trained musician was the exception and not the rule and where it did exist was loaded with enough handicaps to discourage any but the stout hearted.

Coincidental with the awakening of America to a new interest in music and an aspiration to a place among the musical nations of the world, Public School Music took on a more important aspect. It was realized that the foundation of the future musical eminence of America must be laid in the

Public Schools. It was also realized, but only by those who were best acquainted with music's lowly status in the schools, that a determined fight loomed ahead for those who would establish that foundation. No need to recount that struggle for recognition; in fact, it is still going on, for School Music, notwithstanding its remarkable advance in the past decade, is yet far from the goal. Until it is included in the curriculum on a par with other academic subjects, the contest will not be finished. Though it no longer needs justification, the majority of those in authority among educators are seemingly loath to believe in its sincerity of purpose and still exhibit a tendency to treat it as a non-essential.

Yet, in the light of recent events, there is reason to hope that this prejudice has been, partially at least, broken down. Every one has heard of that tremendously significant event at Dallas several weeks ago when the President of the Department of Superintendence, National Education Association, who is head of the Public Schools in a city where School Music has received serious attention for fifty years or more, proclaimed his faith by exploiting it at every session to a degree heretofore undreamed! We are all informed as to the splendid achievement of that devoted group of supervisors, most of them members of our own Conference, who brought to that most influential body of the N. E. A. practically the first demonstration of what our profession is accomplishing. We are told of the enthusiastic reception accorded these demonstrations and we are thrilled with the hope that the goal for which we have been striving is at last in sight. Whether or not this hope is well founded remains to be seen, as it is much too early to expect results. Let it suffice that an advance has been made and much opposition apparently overcome.

With this encouraging news "of the situation at the front," Fellow Supervisors, let us turn our attention for a few moments to the situation within. Observation of certain tendencies in the music of upper grades and High School has given rise to a suspicion that we are not taking ourselves as seriously as we would have others take us. Far be it from any intention to minimize the importance of the work that is being done generally in the schools throughout the country. Yet one cannot help wondering, after reading some of the programs which find their way into print, to just what extent School Music as education is being sacrificed to other and less worthy purposes. If a program composed of music devoid of any quality save that of light entertainment is a sample of the work being accomplished in the class room, then educators are justified in the stand which they have taken. If the tendency of all education is toward refinement of tastes, then cultural music is the only type which can merit recognition in education; Public School Music must therefore be cultural.

The function of School Music, as generally stated, is to educate and develop the musical taste of the child, to acquaint him with and stimulate his interest in the best forms and to impart to him a measure of skill in reading and interpreting such music. The use of any material which does not fully serve these purposes is therefore a clear waste of time. This does not mean, of course, that School Music must not afford pleasure. Quite the

contrary! It must, however, develop the appreciation to a point where pleasure is derived from the higher and more perfect forms. This is education in the literal sense. The diverting of time and attention from the pursuit of this objective to the preparation of music that is purely recreational in character has every appearance of insincerity and invites the suspicion, before mentioned, that even the profession does not take itself more seriously than others take it.

Attention has recently been directed to the waning of interest in choral music in the schools and communities and a corresponding increase of attention to the instrumental phase. Particularly is this slump apparent in the upper grades and High Schools. In far too many instances do we find Community Songs and other music of light and trivial nature replacing choral works of merit and real worth which should form the basis of study at this critical stage of the educational process. Various excuses are offered in explanation. Some attribute the slump to adolescence and the influence of this "jazz age"; some think it due to the advent of instrumental music in the schools; many lay the blame to a combination of both. One explanation, heard more often than any other, appears worthy of consideration and investigation since it is substantiated, more or less, by fact.

This explanation involves a charge that pupils of the seventh and eighth grades cannot read music with enough facility to enable them to cope with the difficulties of the more advanced choral forms. Too much time, it is claimed, has been diverted, in the grades below, from the necessary practise in sight singing to the teaching of many rote songs and the listening lesson, in consequence of which the pupil is hopelessly lost and utterly discouraged when confronted with the more advanced music appropriate to the upper grades. To save the situation—and also, perhaps, following the line of least resistance—an easier and correspondingly less valuable type is substituted and the march of educational progress is temporarily, often permanently, halted.

Now this seems to be a rather severe indictment of appreciation work in our schools and we must not quarrel with so valuable an adjunct to our educational scheme. Yet there is an element of truth in the accusation and there is real danger that too many minutes of the precious time allotment for music may be given this fascinating phase to the exclusion of the more tedious but equally valuable process of sight singing. After all, what better form of Music Appreciation can be found than that of the actual playing or singing of beautiful music where the pupil receives, in addition to an equally thorough acquaintance with the form and structure of a composition, the compensation of rendition which tends to a more complete sense of satisfaction in every way? Every singing lesson, every band, orchestra and chorus rehearsal can and should be (if properly conducted) a Music Appreciation lesson, stimulating to both thought and action, the coördination of which is likely to react to an even greater aesthetic development than mere passive listening. By all means we must retain the listening lesson but a better balance between listening and doing is to be recommended.

As a consequence of the breaking down of choral efficiency in the upper grades, the apathetic attitude toward this art is most marked in the High School where we find selected groups staging operettas and musical comedies (a veritable epidemic of which seems to be raging at the present time) in place of large, well-balanced choruses rendering the masterpieces of tradition and those of the contemporaries of both Europe and America. By no stretch of the imagination can this be conceived as cultural! It is light entertainment and intended as such, *only*. It has *no place* in an educational program, yet how often do we hear of a whole semester of valuable school time being given to the preparation of such pastimes? In how many cases is it true that the one and only project for an entire year of High School music is the rehearsal and performance of a necessarily light operatic work, the choral features of which might easily be mastered within the period of two weeks? Wherein is it consistent to teach appreciation of the best if the application of this experience is to be found in the commonplace and ordinary? Not that good operetta should never be given! As a pleasant side excursion into the realm of the theatre it has its good points but it should never be allowed to usurp the place of better music in an educational institution.

The training in choral technique should be considered the most important feature of the High School music curriculum since it offers opportunity to the greatest number. Requiring no equipment save that which Nature has provided, its benefits are available to all who so desire. For a project, in place of the opera there is the Music Festival in the promotion of which hundreds instead of a very limited group may participate. Moreover, in such a project the interest is centered in the *music* and not shared with the drama and stagecraft. The effects of such training in the High School, carried into the community, will do more to make Community Music a reality, in the truest sense, than any other single influence.

In Germany, there has existed for many years an organization known as the Saengerbund or Choral Union which is composed of Singing Societies from every part of that country. A similar organization, composed of German-speaking citizens and affiliated with the Saengerbund of Germany, existed in this country prior to the war but its activities ceased when America joined the Allies. These choral societies meet once each year in one of the larger cities and for a week the members indulge in a veritable musical feast. Choruses, limited in size only by available space, render the choral classics of the Masters as well as works composed for the occasion by eminent musicians of today.

In Wales, where choral singing amounts almost to a passion, the counterpart of the Saengerbund is found in the National Eisteddfod. Since another speaker, who has for many years served as an adjudicator at these events, is scheduled to address you upon this subject, the description will be left to him.

The interest which has been developed in the art of choral singing in these countries did not spring up over night. It is the result of long years of careful cultivation. The Community Chorus movement in our own land, had it not been started during the hectic period of the war, might well have

developed such interest, given time. Unfortunately, the impetus which it received at that time seems to have died and it will be necessary to make another start. What more logical source for such a movement than the High School Chorus? Years must pass, of course, before the influence could be felt, but we "build for the future and not for the day," so the process would not be inconsistent with educational policies in general.

The same tendencies, observed in the department of vocal music in the Public Schools, are to be noticed in the instrumental branch though the contributing circumstances are somewhat different. Being comparatively new, the school band and orchestra have been appropriated by the community for its own use in providing entertainment, here and there, when needed. This is particularly true in the smaller cities and towns. Supervisors, fearing adverse public criticism in case of refusal, have yielded in the majority of instances to the public demand. Result: much precious teaching time is spent in rehearsing programs which will meet with popular favor but which will accomplish nothing more. Too often the service required is merely that of a "jazz band" to stir up enthusiasm and "pep" or to furnish a musical background for the clatter of a reception or banquet. It must be admitted that some calls from the community for service are legitimate and that an occasional engagement, where music of a high standard may be performed in a dignified way, is a useful experience. But no demands are justified where both dignity and ideals must be sacrificed, and such engagements should be studiously avoided.

The school band, being more mobile, is more often called upon for such services than the school orchestra. Parades, "pep" meetings, street festivals and what not are the occasion for a descent upon the devoted heroes of the "sounding brass." Not only the community but the school as well seems unable to recognize in them anything but a capacity for noise; and football rallies, football games, basketball games and such clamorous affairs are the only events at which the band is expected to function. A superintendent once remarked to the speaker, in the course of a discussion of the school band: "O well, after all the band is more or less an adjunct of athletics since it serves that department more fittingly than any other!" An illuminating remark if the viewpoint is shared by the majority! Public School Music is thus reduced to the status of a mere utility; it is not an educational factor at all but a "servant in the house," tolerated only for the service it can render!

This is all a mistake, of course, but it is a mistake which we supervisors and directors must correct. We, as individuals, are accorded respect in the same measure that we respect ourselves. This is no less true of a profession, and the Public School Music profession is no exception to the rule. If we would have those in educational authority regard School Music seriously, we must set the example ourselves. We must avoid even the appearance of frivolity if we would not be branded as frivolous. After the fight has been won is the time to relax but not before! Even then great care must be exercised for it is easier to win a reputation than to keep it!

Now these remarks must not be construed as an indictment of the Public School Music profession. There is no specific charge that the department of School Music is being diverted from its fundamental purpose. Yet it behooves us, Fellow Supervisors and Teachers, to pause for a moment and consider the direction in which our zeal may be leading us; to step out of the job for a moment, as it were, and survey it from a little distance. Viewed in perspective, we may note certain tendencies and their inevitable results which are not altogether to our liking or in accord with our intentions.

The artist may be observed to step back from his easel, from time to time, critically study his work for a moment and then, by a stroke of his brush, alter the picture to conform to his artistic judgment. Like the artist, after a careful inspection we may discover that the effect we desire to produce is not apparent and an alteration is necessary. In the other event, there is much satisfaction in recognizing that our work is orthodox. In any event, there is sufficient food for much thought in the consideration of the question: Are we educating or are we merely entertaining?

THE MUSICAL PREPARATION OF THE RURAL TEACHER

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One of the most vital problems which has attracted the attention of educators in the United States in recent years, is that of the rural school,—its relation to the community, the content of the curriculum, and the preparation of the one-room teacher. Progress in the field of rural education has been so rapid that in many sections of the country the modern one-room school has little in common with the traditional little red school house.

Music as a part of the country school curriculum is no longer a matter of utopian dreams; it is an actual fact, due to the efforts of a few men who believed so thoroughly in "Music for every child, and every child for music" that they set out into the country to make their dreams come true. As a result, when we speak of Public School Music, we must include not only music in the grades and high schools of the city, town and village systems, but also music in more than 185,000 one-room schools in the open country.

The inclusion of a subject in the curriculum implies the need for the formulation of a course of study in that subject and the preparation of teachers to teach that subject. It is the purpose of this paper, to state briefly the difficulties to be considered in planning a course of training for rural teachers, and to make some practical suggestions as to their preparation to teach music.

Although they have not all been equally valuable, there have been five means of preparation open to rural teachers—the public school system, the institute, the extension class, the Normal Training high school course, and the Teachers College curriculum. The person who has gone into teaching immediately upon leaving the public school often has had so little music in his own education that, unless he is especially interested in music, little is accomplished in teaching it in his rural school. If it

is taught at all, the work doubtless consists of the haphazard teaching of poorly selected songs badly sung. In the days when institutes were attended a week at a time, and the teachers were given "short" courses in the school subjects, many helpful suggestions as to subject matter and methods of presentation were gotten from the daily music period; but the modern week end institute of three or four sessions contributes little in the way of concrete help in this particular field. Much valuable information may be had through extension in the way of answers to questions, lists of songs, games, etc., and even courses of study; but few classes by extension, in music, are offered by higher institutions. A notable exception is the extension work carried on by means of Saturday classes conducted in different parts of the state, by the resident music faculty of Iowa State Teachers College. Time was when the Normal Training high school course figured largely in rural teacher preparation, especially in Minnesota and other mid-western states. In many of these courses, excellent preparation was given the young teacher for simple and definite work in rural school work.

The most important, and by far the most valuable means of securing training for teaching, is the Teachers College, the professional school whose particular function is the training of prospective teachers. Since the trend in rural education is toward the requirement of more and more professional training for the one-room teacher, the musical preparation of the rural teacher will be discussed from the standpoint of the music course offered in the professional school.

The courses comprising the curricula of the Teachers College must be as definite, as inclusive and as practical as possible, in order to assure desirable results when the content of these courses is put into practice in actual teaching. The college year in most of the teacher training institutions is conducted on the twelve week, or term plan, and in many instances only one term of a subject is required. Obviously, then, because of the time limit the non-essential, both in subject matter and in method, must be eliminated, and only the essential stressed. The title of this paper implies the following question: "Of what shall the twelve week course in music for the rural teacher consist?" The answer will be determined by certain factors, the five most important of which are as follows:

1. The content of the course of study in music for rural schools will be determined by the country child's environment, his interests, his aesthetic desires, and his needs with reference to musical technique.

2. The music class in the one-room school consists of an ungraded group of children, ranging in age from six to sixteen, with an equally wide range of interests, experiences and abilities.

3. The overcrowded daily program of sometimes as many as forty-eight or more classes, will allow scarcely more than a maximum of fifty minutes a week, ten minutes a day for music.

4. The scarcity of music text books designed primarily to interest rural boys and girls, presents the problem of finding suitable teaching material, and the need of compiling books made especially for rural schools.

5. The teacher's limited education and experience, her meager musical background, her too frequent lack of musical ability, and her characteristic lack of confidence, constitute a combination of handicaps difficult to overcome in a twelve week period of training.

With the five above mentioned points in mind, let us consider some specific things to be stressed in the course which is to prepare the teacher to teach music in the rural school satisfactorily.

If rural school music is to be taught, as Henderson implies, as a "human art," as a contribution to human perfection, then it is important that the course pursued by the prospective teacher instill in her a love and enthusiasm for music: that it will lead her to believe in music as an important subject, one that cannot well be left out of the curriculum, without depriving the child of an art experience, the lack of which is a serious obstacle to complete development. If music is to contribute to human perfection, a high aesthetic ideal must be set up, by emphasizing the worth-while: a high standard of music must constantly be held before the class—not a highbrow standard, but one that can be carried over to the children. The joy and satisfaction which result from self expression in song singing, rhythmic activity and in listening to music must be emphasized, and there must be a strong appeal to the imagination. The entire course must be made one continuous opportunity to become familiar with the soul of music.

In addition to establishing a desirable atmosphere in which to carry on a continued study of music as an art subject, a music course for rural teachers should exemplify the specific subject matter, methods and devices which will be used when teaching the children. The study of method should be simple, specific and concrete. There is no time for long discussions and comparisons of elaborate methods and devices. It is imperative that satisfactory results be gotten in the shortest possible time. The student has no background on which to base comparisons, and to form his own judgments with reference to the relative value of various procedures. Be concrete; illustrate one good way of teaching a particular thing. The class should understand at the outset that no teacher has a monopoly on the only way. We are all agreed on certain general principles of teaching, but the particular means by which results are gotten differ as teachers differ. Show the class a good way of teaching, for instance, a rote song, or how to conduct a listening lesson, by proceeding as they will proceed with the children. Isn't it true that, after all, we teach as we are taught, and not according to theoretical discussions on method in which we may have participated?

Besides making the procedure in the class as nearly as possible like that which will be used with the children, the students should see actual class work with the boys and girls. In our Teachers College (Western Illinois, Macomb), in every methods course offered in every subject, the students scheduled for that course observe five or six lessons in as many grades in that subject in the Training School, the lessons observed in each case exemplifying certain principles of teaching and certain methods of pro-

cedure. The kind of lesson, and the particular teaching technique to be observed, will be determined by the particular points which have been discussed in the class work. On the day preceding the observation, or illustrative lesson, an outline of the lesson is given the students, suggestions as to specific things to notice are dictated, and directions for a written report are given. On the day following the lesson with the children, a discussion, if possible with the training-school teacher present, takes place. The aims and outcomes are discussed, questions are answered, mistaken judgments are corrected, and the written reports are checked and returned. Such concrete demonstrations as these lessons prove to be, are valuable, because students are never quite convinced with the practicability of a thing until they see how it is going to work out with a class of children. The illustrative lesson is indispensable in creating a desire in the students to try out their own teaching ability on a class. In the case of rural students in our college, since we do not at present have a rural demonstration school, they must be satisfied with seeing the subject matter and the procedure suitable for rural schools demonstrated with grade children. In some teachers colleges, notably Iowa State Teachers College, and the Lewiston, Idaho State Normal, the observation is done in the rural demonstration schools.

Hand in hand with the demonstration of the particular methods and devices to be used with the children, goes the use of the specific subject matter which the teacher will eventually use with her class. Use the very best text available, made especially for one-room schools. There are only a few on the market and they are equally valuable.

One of the outstanding contributions which the chairman of this section has made to Public School Music, is his compilation of a book of songs, games, easy technical drills, and a simple course of study, all especially adapted to the needs of the one-teacher school. The "One Book Course in Elementary Music and Selected Songs for Schools" is the result of years of actual contact with rural children under rural school conditions, and it is therefore a practical book. The fact that most of the songs are recorded on Victor records, with the numbers of the records printed under the song titles in the book, appeals particularly to the teacher who is an inexperienced singer, and solves the song teaching problem for the monotone teacher.

Much song singing is very important. Familiarize the class with as many songs as possible. All the good songs in the text should be learned, and some of them should be memorized thoroughly. Teach a good many songs by using the Victrola, since many of the rural teachers will have to do it that way. In all the song singing, insist on light tone quality, clear enunciation, moderately quick tempo, and adequate interpretation. Allow no noisy, slovenly, half hearted, mechanical singing. Emphasize joy and appeal to the imagination. Develop critical listening.

Go through the text with the class and check the best songs to teach first; those suitable for community singing, and those that would do for special programs. No book is a good one for a rural school that does not contain these different types of songs. Show the class how to direct com-

munity singing. Teach the fundamentals of conducting. Let the class practice beating time to different rhythms by using records of familiar folk songs, hymns and patriotic songs. Teach the use of the pitch pipe. Insist on each member of the class having his own. Give pitch pipe drills until the instrument can be used quickly and accurately. Do not let teachers form the habit of guessing at the pitch.

A music book for rural schools should contain some of the best easy singing games and folk dances. Teach the melodies for the games, also the directions for playing the games. Play them with and without the victrola, letting individuals in the class direct them for practice. Suggest any adaptations for variety or for indoor playing. Here, as in song singing, the emphasis should be on the enjoyment. We sing and play because we are happy.

The technical work done in the one-room school must of necessity be very simple. It should consist of memorizing the syllables of familiar songs as an additional stanza; clapping the rhythm to familiar songs; writing the initial letters of the syllable names by phrases, while singing; writing the notes for these songs rhythmically, on the staff, while singing; writing clefs, scales and signatures rhythmically to music, and other similar drills with the emphasis on the rhythmic feature, as for instance metric drawing. All of this work constitutes an important part of the teachers' training. Sometimes it is possible to do some sight reading of very easy songs. In addition to the written rhythmic work, much opportunity should be given for rhythmic development through movements such as marching, playing slide trombone, sliding palms of hands, skipping, stepping note values, etc. Many excellent suggestions for easy technical drills may be found in the One Book Course mentioned in another paragraph.

Next in importance to song singing and rhythmic development is learning to listen to music and to know music. Teach the compositions for listening lessons as they will be presented to the children. Since there isn't time for many typical lessons, an inexpensive book on Appreciation should be in the hands of every student in the class. The "Manual for Rural Schools" published by the Victor Talking Machine Co., is an excellent one. Discuss the use of the manual with the class, and in this way a general idea of the listening work, as it may be correlated with other school activities, can be given. Make short lists of five or ten records to illustrate how judgment must be used in collecting a record library. Interest the teachers in planning a music memory contest either among the older children in the school, or among different schools in the county. After the children have sung enough to do some things well, a song contest might also be arranged among some of the one-room schools. In connection with the listening lessons, there should be some discussion of the radio as a means of teaching music appreciation. Now that nearly every family has a radio, and with such an overwhelming amount of mediocre music broadcast every hour, day and night, it is imperative that rural teachers know from what stations the best programs are broadcast, and where these programs may be found listed in the daily papers, so that the children may be encouraged to listen to the worth-while concerts at home evenings.

Although there is a wide difference of opinion as to the kind of tests and examinations which should be given, they still seem to be necessary in the educational process, as a means of checking progress in a subject. The written music examination, so typical of an earlier period of music education, is gradually disappearing and one emphasizing participation in performing music and in familiarity with musical compositions is taking its place. Music tests for rural schools should be very simple indeed, such as the 100% or 0 tests in performance suggested in the Fullerton course of study. For example, suppose a four phrase song has been memorized by using the victrola; let each individual stand near the machine and sing the song to victrola accompaniment. If he succeeds in singing it accurately, he gets 100%, if an error has been made he gets 0. Suppose the syllables have been memorized as an additional stanza, proceed in the same way marking 100% or 0. The written rhythmic work suggested in another connection may be done in the same way; also the music memory tests in appreciation. The few specific things which have been stressed and drilled, each member of the class should be able to do accurately. This is a good means of showing each child just how well he is getting his music lessons, and is an excellent way of stimulating a spirit of rivalry among children, or even among schools. It might easily develop into an interesting contest with trophies of one description or another for the winners.

Because there is such a wide spread notion among students that learning to sing is difficult, it is imperative that a particular effort be made to develop in each one confidence in his own musical ability, even though it be only the "one talent." Give the students many opportunities to sing in small groups and alone, before the class. Difficult as it is for an adult who is afraid of the sound of his own singing voice, to sing before a group of people the first time, our rural students say that even though the anticipation is sometimes nerve-racking, solo days do more for them to overcome selfconsciousness than any other class activity. Directing singing games by the students themselves is another means of overcoming timidity. By sympathetic encouragement much can be done to help overcome fear.

A music course for rural teachers would hardly be complete without showing the relation of school music to the home and community activities. The radio has been mentioned as one means of making the connection between what the child learns in school about music, and music in the home. Another point of contact will be the purchase of new records for the family victrola, the selection of which will be determined by the standards set up in the listening lessons. The children should be encouraged to sing the songs learned at school, at home. Demonstrate school music at the community meetings, by using some of the most attractive school songs. Select groups to sing special numbers; sometimes have a group do a folk dance, perhaps in costume. On another occasion use compositions studied in the listening lesson, letting the best speakers tell about the composers and the stories of the music, while others manipulate the machine and the records. Other ways of making in-school music function out of school might be indicated, but these are enough to illustrate the point.

In order to make the teachers courses as practicable as possible, encourage the students to bring in written questions which they wish answered. The following are typical.—What shall I teach the first day of school and how shall I begin? What shall I do if there is no victrola? These questions are vital and prove that the students are seriously interested in the problem of rural school music and are expecting to do something with it in their own schools. If the text which is being used does not contain a course of study, one should by all means be outlined for the class. Reference to this course will answer the first question, and the answer to the second is that a victrola is indispensable in teaching music in the rural school, and the teacher's first concern should be the purchase of one. An excellent means of getting the student's reaction to his own difficulties with reference to music, and to see how well he can analyze himself, is to ask such questions as the following, the answers to which will be written and handed in: "Which phase of the class work has been most valuable to you,—listening lessons, song singing, syllable reading, observation lessons, etc.?" "What do you consider your chief difficulty in teaching music in your own school, and how will you proceed to overcome it?"

There are other things of importance which no doubt should be included in a course preparing rural teachers to teach music: in twelve weeks of time, one can do little more than lay a foundation for future individual study and growth. If the points which have been suggested as constituting the essentials in the musical preparation of the rural teacher are carried out into actual practice, music in the rural school should ultimately become one of the most significant means of keeping the standard of the kind of music we Americans produce and enjoy, on a high plane. If the course is made so interesting and vital that the students will realize the barrenness of one's art experience if music has been neglected, there will be no doubt as to their desire to go out into the one-room schools, and share a new interest in an age-old art with the boys and girls that they will teach. By way of encouragement, in the words of a well known educator, I would say to these teachers upon whom so much in our American system of education depends: "Bring all your enthusiasm to your music lessons, and you will be amazed at your own inventiveness, and at the multiplicity of your own devices."

HARMONY COURSES IN OUR HIGH SCHOOLS

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The subject of Harmony as a high school study has become quite general, and many thousands of high school students are electing harmony every year. It is quite pertinent, therefore, to inquire whether or not we teachers of harmony are meeting the demands which this large enrollment indicates. There is no doubt that there is a widespread impression that the study of harmony will, in some way, advance the pupil in musical understanding

and appreciation. Our pupils have grasped the thought that every musician is supposed to know his harmony, and so they hopefully enroll in our classes expecting our instruction to clarify the obscurities and vaguenesses with which technical music is clouded. And, on our side, it becomes a burning question as to whether or not we adequately meet their expectations. Do we really clarify musical expression, or do we involve it in a maze of mechanical procedures which to the pupil often seems even more complex than the pages which they seek to interpret?

In the first place, let me voice my opinion that the study of harmony in the high school should be approached as a cultural rather than as a professional subject. Of course there are many high schools which offer music as a vocational subject, and in such schools there may be a justification for the vocational approach to harmony. But in the vast majority of high schools most of the harmony pupils look upon music with cultural interest, and the subject should give primary emphasis to that viewpoint. Frankly, it is my opinion that the first approach to the subject even by the prospective professional should be in a manner which is designed to lead to a musical consciousness of the harmonic content of music, rather than an exhaustive drill upon the long succession of the elements which compose the harmonic structure. After a general experience in harmonic procedure has taught him to think harmonically in the simpler choral progressions and cadences, the pupil with professional ambitions is prepared to start again from the beginning in a detailed drill upon each step, with all of its why, wherefores, and exceptions, far more effectively than when his first approach is along strictly technical lines.

It seems to me desirable that the topics studied in a high school course in harmony should be only those which are fundamental and common to all simple and familiar music. After all, however desirous we may be to offer a thorough course, we cannot possibly include the whole range of the subject in a high school outline. Is it not better to undertake only those fundamental aspects of the subject which may be covered so thoroughly that the student can really follow in a musical way what he is studying, rather than to push forward into realms beyond his range of comprehension at the sacrifice of the slowness and simplicity which would make him really grasp the elementary essentials? We often glibly talk of making the pupil hear what the eye sees on the printed page of music, but do we actually go slowly enough and limit our topics sufficiently to accomplish this desirable objective with the material studied?

A consideration of the content of a course in harmony will divide the subject under two broad headings; first, the successive topics which must be taken up for study; and second, the procedure involved in the study of each topic. Let me follow this division in our present discussion and attempt to express my opinion on the way in which these two headings may be outlined effectively for a high school course in harmony.

In the first place, each topic should treat of one idea only. For example, my own early study of harmony introduced me into the mysteries of the three primary triads under the impression that because they were all major

triads they should be considered as a single topic. As a matter of fact, each of the primary triads has its own particular function to perform which is quite unlike the function of either of the other primary triads, regardless of the fact that they have certain characteristics in common. After all, we must realize that a chord is *what it does*. In other words, the study of chords should be *functional* rather than merely *factual*; and so with the other successive topics of a course—they should be treated one at a time, with primary consideration of their *function* in the musical discourse.

Second: Let me emphasize my feeling that no topic should be studied until there is a need for the material of that topic in the musical work we are doing. Many teachers begin their harmony course with a long and serious drill on intervals—perfect, major, minor, augmented, diminished, inverted and all—with no apparent purpose in the drill and no immediate connection with any practical musical assignment. The pupil too often becomes confused and involved, and begins to think of the study of harmony as a matter of mechanical routine, a conception which many students never abandon. Have you ever stopped to inquire just what actual use you make of intervals in pursuing the study of elementary harmony? What reply would you give to the question—just where have you actually applied, either in harmony study or in your actual experience, the theory of the inversion of intervals which so harassed most of us when met in our early lessons in harmony? I suspect that many of you would find difficulty in answering the question. Now the theory of inversion of intervals has its distinct place in actual musical usage, but that place is not in elementary harmony. I would argue that the wise and practical teacher would do better to present inverted materials at the point that they are needed for actual use, and then at once proceed to their musical application, rather than becloud elementary harmony with this useless and confusing non-essential. And this same principle of selection of topics should be applied to every stage of our progress. This principle also involves the immediate application in actual use of each topic as it occurs in the outline.

The succession of topics should also be made with consideration for their effect in clarifying the actual music with which the child is familiar. For example, even the most elementary music abounds in passing tones, appoggiaturas, chromatic effects, modulations, and a wealth of other musical effects which most courses in harmony either ignore completely or put off for brief treatment in a few final chapters to which the class seldom arrives early enough to allow time for thorough mastery. As a result of this restriction of our work to what is known as four-part voice leading, our pupils seldom realize the relationship of their harmony studies to the music of their piano lessons or even their chorus classes. It would seem desirable, therefore, for the sake of their general musical understanding, that the pupils should be shown as early as possible those common musical effects which add grace and beauty to the severe harmonic structure.

Another common situation concerns musical illustrations, culled usually from masterpieces with which the student is unfamiliar and to which he seldom has access. Why cannot our examples be taken from familiar

music, the pieces which the pupil hears, sings, plays? A chord progression seldom is sufficient unto itself, but takes its significance from the general musical context. The pupil should study the illustration in its complete setting if he is to get its real effect. By the use of illustrative material from familiar sources, the student soon comes to realize that harmony study means *music* study, and the subject takes on a live interest too often absent from our theory classes.

Our topics should also be organized in *cumulative* succession, each new step carrying forward with it all the subjects which have gone before. The student then realizes that his vision of music is constantly widening, and thereby his interest will constantly be deepening.

Passing now to the second of the larger divisions of my paper, let me discuss the PROCEDURE of harmony instruction.

Possibly I could not approach this discussion better than by recalling to your memories the old fable of the six blind wise men of India, who, according to Saxe's poem, were taken to investigate the elephant. You will remember that one wise man grasped the leg of the elephant and declared that it was much like a tree; another of the blind philosophers found the tail like a rope; another the side like a wall; another the ear like a fan; another the tusk like a spear; and the sixth found the trunk like a snake. Whereupon a dispute began as to what an elephant was like, each of the blind wise men contending for his viewpoint, each being partly in the right, yet all of them being in the wrong.

Now it has seemed to me that we harmony teachers are somewhat like these simple wise men. Some of us have approached the study of harmony by means of harmonizing melodies; others, by figured basses; others, by keyboard harmony; others, by ear training; others, by harmonic analysis; others, by musical invention. Are not all of these approaches partly in the right? And yet can a true comprehension of the subject be acquired unless all of these elements are investigated and all the resultant impressions combined?

It seems to me that there are at least six approaches to our subject, and that each and every successive topic should be treated in all six ways. Were this procedure consistently followed, our progress might seem slow so far as actually passing from one topic to another is concerned, but our pupils would acquire a breadth of understanding on the subject which never could be the case with the blind wise men's procedure in approaching the subject by one contact alone.

Let me discuss briefly each of the processes which I have just mentioned.

As soon as a new chord occurs in our course, it would seem most logical to discover its place as a means for harmonizing melodies. In simple music the function of chords is to harmonize melodies, and the student can best appreciate the chord function by applying the chord to the harmonizing of a melody selected because it offers an appropriate opportunity for the use of that particular chord.

There has been a violent reaction to the procedure of harmonizing basses, induced primarily because of the over-emphasis on this operation in the

past. It seems to me that there are certain values in this procedure which should not be overlooked, even though only a small part of our time should be given to it. The practice of thinking our chords from the bass upward is most important in establishing an organized chord consciousness. Ready reading of piano, choral and orchestral scores is greatly facilitated by this chord organization. It is the background of all harmonic procedure of the classic composers, and clarifies our understanding of the harmonic structure of their works. Let us, by all means, give our students an insight into this historic procedure which formed the bone and sinew of the studies of all the great composers of the past, even though we realize that it cannot meet the full requirements of modern music and therefore must receive only a limited portion of our attention.

Keyboard harmony should really involve a training which leads the pupil to a point where practically automatically he can express a harmonic thought upon the keyboard. It is a training of fingers to find their own way through at least all simple chord progressions without too conscious a demand upon the thought processes. This requires a training which should go stepwise along with every lesson in the harmony course. It cannot effectively be taken as a separate study, nor can it effectively be taken after or before the other procedures involved in the harmony course. We find that students of violin, cornet, voice and other pupils who are not trained in piano playing, often have serious difficulty in this field, but if our requirements in keyboard harmony follow step by step the topical outline of our course, every pupil can grasp the essentials of this assignment. Without a keyboard consciousness of harmony, the pupil will almost inevitably be limited in his grasp of the harmonic element in music.

We teachers in harmony have for some years been loudly voicing our demands that pupils should "see with the ears and hear with the eyes," and the subject of ear training has been developed in order to bring about this condition of affairs. Here again, it is my conviction that our most effective means for ear training lies in closely coördinating the procedure with each successive topic in our harmony outline. Of course ear training should include melody and form as well as harmony, but the harmonic principle at least should be developed step by step in connection with the other procedures in studying each topic of the harmony outline. Just how best to include melody and form in these lessons, or whether these subjects should be treated separately, might be a subject for another discussion. Personally, I believe our dictation in the harmony lessons should include all these phases, and should demand a response from the pupil both on paper and at the keyboard.

Harmonic analysis should be one of the most direct links between our study of harmony and the actual world of music about us. Just as soon as we have taken up the study of a chord, we should endeavor to find examples of that chord in the music with which we are familiar. We may know only one chord, but let us mark it, and observe the various guises and disguises in which it may appear in hymns, songs, choruses, and piano music, and as we learn other chords and progressions let us go back again and again

through the same selections to discover these new topics and see how they appear and are used in the music which we know. The teacher can tell the pupils that such-and-such a topic will be found in a certain familiar selection, and then ask the pupil to discover it. Then the composition should be played, so that the effect may be noted. An extremely important type of harmonic analysis consists in discovering a given effect in a composition to which we are listening, either with or without the notation before us. The phonograph and reproducing piano may play a most helpful part in this lesson, and a direct correlation with ear training results.

Musical invention falls under two quite different headings. In the first the student is required to manufacture a brief illustration of the topic under consideration. To a large extent this is a mechanical process. That fact in no wise lessens its importance because it seems to me that it is a vital matter that every new idea should be applied by the pupil both to fasten the thought in the pupil's mind and also to show the teacher that the idea has been grasped. This is something akin to the old requirement of our school days that we use a word of the spelling lesson in framing a sentence. In addition to this requirement, however, I should insist that from time to time every student should submit an original composition in which no specific requirement of a technical nature is made. This assignment involves only that the pupil should express himself in a musical statement. If he wishes to write a song, or a piano piece, or a violin solo—or any other type of composition—he should be free to do so. The aim of the teacher should be to stimulate the student to free self-expression. While the pupil should be expected to use correctly any of the topics previously studied in his harmony lesson, he should be encouraged to strike out into any melodic or harmonic expression which his fancy dictates. This freedom relieves the pupil from any monotony which too restricted use of simple harmonic material might induce. The criticisms of the teachers should be directed chiefly along three lines. First, to see that the notation of the piece submitted really states the ideas in the pupil's mind; second, that the general principles of thematic and structural development are offered as suggestions for extending and expanding the pupil's own thoughts; and third, that correct usage of already covered topics is observed. Beyond these, the teacher's function is chiefly as a stimulating and encouraging support to the pupil's own efforts. It is really remarkable how such a requirement in the harmony course can develop not only a vital interest in music, but can result in really interesting compositions. I can point to a number of musicians today who write worthwhile music, who received their first impulse to such self-expression in their high school harmony course. Also I can point to a number of high school operettas which have been successfully produced by the pupils who wrote them.

Finally, let me suggest that our harmony instruction might well dispense with *negative* directions and listings of *exceptions*. If our material is carefully chosen and presented, it should not be necessary to tell the pupil what *not* to do. Is it not much better to tell him what *to* do, and keep him so busily doing that that his taste and judgment will become developed to a point where he will not care to do the unmusical thing?

Possibly my paper has been unduly prolonged by presenting so many details. But by doing so I have endeavored to offer for your consideration the principles underlying my own presentation of the subject of Harmony to high school students for the past twenty years. The success of this plan as reflected in the joy which the pupils have shown in their work and the eagerness with which they have subsequently continued their interest in music, leads me to feel that a recital of some of my conclusions, based on this long experience, may be serviceable to you.

MUSIC MEMORY—AN INTEGRAL PART OF THE HIGH SCHOOL MUSIC COURSE

SADIE RAFFERTY, *Evanston, Illinois*

Development of the subject, "Music Memory—An Integral Part of the High School Music Course," depends largely on the meaning of "music memory." As you know, a music memory contest list was formerly composed of a number of musical compositions varying in number from 100 to 20 or even fewer, the composer of each and his nationality. In the beginning, spelling was most essential according to the rules of the contest. As we gained in knowledge and wisdom, we realized that the familiarity with music was the real aim and various systems were devised by which the knowledge of the composition, the composer, and his nationality was tested and the spelling eliminated. You know from experience the benefits which have come from this plan. No doubt any one of you could entertain us with your varied experiences. Another step was taken in the right direction when we realized that other phases of music could be tested as easily and as beneficially as memory.

The In-and-About Chicago Music Supervisors Club has worked with such a plan for two years and it is of that plan I wish to talk today.

Instead of calling this plan a Music Memory List, it is called Music Appreciation Study Plan using the term "music appreciation" in its broadest sense—the recognition of the due worth, the true value, the love and understanding of good music. If such a plan is to really function, it must include the basic principles which lead to the true estimation, the love and knowledge of music. It must include the study of subjects which help us to really enjoy a concert and not to consider its music "a dreamy reverie relieved by nervous thrills."

The Music Appreciation Study Plan of the In and About Chicago Music Supervisors Club for 1926-27 is divided into five parts. The first three—Dance Forms, Nationality, Instruments of the Symphony Orchestra, are studied in grades and high schools. The fourth part—the memory section—is divided into two groups; the grades study Group A, the high schools Group A and Group B. The fifth part—Composers: their style and idiom of expression—is studied in high schools only. Dance Forms include march, waltz, gavotte, minuet, mazurka, polonaise, bolero. The selections listed for study were merely suggestions, as any material may be used. At the

final contest, three of the seven forms were played, the students indicating the form. The orchestra endeavored to select compositions which were not recorded and which the children had not heard. Nationality was studied in British, Scandinavian, Russian, and Italian music. Nationality was studied from the standpoint of folk music and composed music and through the media of song, dance, characteristic instrument. Again the orchestra played unfamiliar selections and the children indicated the nationality. Instruments of the Symphony Orchestra contained the test of only the individual instruments of the strings and wood-winds, although in most cases the entire orchestra with the various sections was studied. The Memory Section was composed of several compositions with composers and their nationality. In the test, fragments of the compositions were played, the children indicating on the score sheet the composition, composer, and his nationality. In the fifth part, composers, Bach, Beethoven, and Wagner were studied, endeavoring to see the individual composer and the time in which he lived reflected in his music. In the final test, an unfamiliar composition was played and the students indicated the composer.

This plan was formulated by a committee and adopted by the club. Mr. Eric Delamarter, associate conductor of the Chicago Symphony Orchestra, worked with that committee and offered the greatest assistance. The plan for 1927-28 is in process of formation. Mr. Frederick A. Stock, conductor of the Chicago Symphony Orchestra, has given invaluable help and is basing his series of childrens' concerts on the plan. It includes the same subjects as this year's with the addition of Theme Recognition and the scheme is to be applied to grades, Junior High School, and High Schools rather than just grades and High School. It is obvious that if the plan is workable, it must begin at the beginning and progress logically.

An interesting phase of study was introduced this year by Mr. and Mrs. Marx E. Oberndorfer—you probably know Mrs. Oberndorfer as Anne Shaw Faulkner. Mr. and Mrs. Oberndorfer gave a series of lecture recitals based on the music appreciation study plan over Radio Station WMAQ through the courtesy of the *Chicago Daily News* and Miss Judith Waller, director of the station. Because the project was started late, they graciously broadcasted three mornings a week from 8:30 to 9:00. Outlines written by Mrs. Oberndorfer and printed by the *Chicago Daily News* were put into the hands of the children so that each lecture might be prepared and easily followed. The reaction from this venture has been most interesting. Three of the grade schools whose students listened in consistently won places in the final contest and not only children but fathers and mothers have been enthusiastic and are begging for more. Next year, we are fortunate in having the same arrangement only that the lecture recitals will begin in September and the same program will be broadcast twice a week, once at 8:30 A. M. and again at the noon hour. This will continue until the final contest which is to be played by Mr. Stock and the Chicago Symphony Orchestra the week of the National Biennial meeting in Chicago.

It is my opinion and experience that such a plan requires little drill and that it may become an integral part of the high school music course. There-

fore, at the final contest, while a team is chosen to represent the school—that is good sportsmanship—each pupil who has attended class is ready to enjoy the contest as a concert and is alert to test his achievement in music.

May I cite a few concrete examples to show how this plan may function from assembly singing to a symphony orchestra concert? Of course, each of you has a definite program—a definite point to make in each of your assembly sings though the period is probably only fifteen minutes. Turning to our plan as outlined, nationality presents itself for consideration immediately because of the amount of folk music used for that type of singing. Take the most familiar materials and contrast the nationalities—Comin' Thru the Rye, for British; Oh, Vermeland, for Scandinavian; Volga Boat-song, Russian; Funiculi-Funicula, Italian. Each nationality may be developed in a sing. These are simplest suggestions, of course, but I hope they suggest to you the almost unlimited possibilities.

A great wealth of material is unearthed by teachers in the study of this plan. Mr. Snyder of Gary, Indiana, says that one of the greatest benefits they received from this plan was new material for his concert band. This applies to orchestra as well. And is it not a splendid thing that the performers in band and orchestra are conscious of the minuet as a dance form, of German's Henry VIII Dances as British music, to say nothing of the memory compositions many of which may be, should be, or are in their repertoire?

As the High School chorus sings "the Heavens Resound," they feel the rugged idiom which so truly reflects the individuality of the revolutionary Beethoven. His style and idiom of expression are seen in the strong melody along the line of the tonic and dominant seventh chords, the sudden modulation to the key of E, the impetuous sweep of the climax as he returns to his original theme. Contrast with this a Bach choral and Wagner's "Pilgrims' Chorus." Thus is discrimination begun and developed.

Many schools report interesting programs developing nationality through Christmas carols, at the same time improving Christmas programs which have a tendency, in some cases, to be similar each year. It is not necessary, not even advisable to allow this study plan to restrict. French music was not on one plan but was that any reason for omitting French carols? Certainly not.

Dance forms are best understood when participated in. One group reported having danced all the steps of the bolero—a most difficult dance. And those who can not dance may sing. "In Old Madrid," a favorite of all High Schools, is a typical bolero. Again, Abbie Farewell Brown gives us a very vivid picture of the minuet in the poem set to Mozart's immortal minuet from Don Giovanni. A close contact is made there with musical history, for as we dance, sing, play, and listen to the music of Mozart, we feel as if we have experienced the time in which he lived.

We are so apt to think of harmony as being entirely hopeless as far as love of music is concerned. When all problems in harmony are first presented through musical compositions, music literature becomes most necessary to the harmony course. Beethoven's Fifth Symphony was in the memory

section for High Schools. The themes of this symphony were used for ear-training presentation of rhythmic patterns, to show the relation of C minor, the key of the first theme, and E flat major, the key of the second theme. Closely related keys were illustrated by tracing the keys of the principal themes of the four movements. Splendid opportunity is given to develop the feeling for modulation. Again you see the vast possibilities.

As to the music appreciation courses, I find this plan easily adaptable whether the subject is rhythm, song form, program music, musical history, or biography. It need not be used as the music appreciation course but by planning becomes a part of any course. The wealth of recorded material puts music literature within the reach of all students and teachers.

The teachers and students of piano, violin, and other solo instruments find valuable suggestions in this outline of material. The mazurkas and polonaises of Chopin take on an added interest when they not only exemplify Chopin as a composer, but create a respect for a dance form and reflect a period in the development of music and mankind.

Concert programs form a definite part of most music courses. Whether the concert is amateur or professional, played by your own orchestra or the Chicago Symphony, the programs should be based on the knowledge of the listeners. Mr. Stock's Children's Concerts will be based on this plan because he approves of it and welcomes a direct contact with his audience. The Chicago Woodwind Ensemble have formulated programs, adapted compositions to co-operate with the plan. Mr. George Dasch and the Little Symphony of Chicago have planned an interesting series of programs for the schools along the North Shore. This need not apply to professional organizations only nor to instrumental ones alone.

While a well organized study plan has almost unlimited possibilities of becoming a functioning part of the music course, how monotonous our work would be if nothing else were done except this study plan. The wise teacher studies the limitations as well as the possibilities of such a plan. For instance, since a symphony orchestra concert marks the culmination of this particular plan, orchestral compositions predominate. That is no reason that song material, piano music, chamber music, opera, oratorio should not be studied. They should most decidedly. Therefore when you devise and adopt a study plan, you have yet the task of incorporating it into your course, of making it work for you rather than thinking of it as an extra project in the already over-crowded program.

Mrs. Frances E. Clark expresses my closing thoughts in the words: "The dream-castle of interpretation, understanding and achievement is only to be reached by climbing mountain trails with thoughtful effort and real study."

THE OBJECTIVES OF MUSIC

(Prepared by EDGAR B. GORDON, *School of Music*, and W. L. UHL, *School of Education, University of Wisconsin*.)

I. The social objective and music

A. Preparative to acquiring other knowledge

(1) The Scientific aspect of Sound

The music of primitive and savage peoples

Social place of music in festal, religious, and military affairs
—descriptions of dances and pantomines; samples of rhyth-
mical verbal jingles and chants.

Primitive musical instruments and technique.

Pictures of instruments

Primitive forms of music.

Samples of melodies, some of which have been arranged in
modern forms.

Illustrative materials:

Chant of the Snake Dance—(Hopi Indians)

Chant of the Eagle Dance—(Hopi Indians)

(2) The music of Ancient Times.

Music of ancient times in the life of typical peoples.

Pictures of ancient tablets and statutes which show musical
performances; biblical and other historical accounts.

Ancient instruments—pictures and descriptions. Translations
of religious songs of the Hebrews, the Greeks, and the Ro-
mans—especially the union of music and poetry by the
Greeks, as the Hymn to Apollo.

Festal Contests.

Mathematical and physical research in music.

Musical notation—origin of the tetrachord.

The musical "modes"—illustrations on the piano.

(3) Music in Mediaeval times.

Music in the church—samples of early Gregorian melodies.

Advances in musical notation.

Pictures of mediaeval musical instruments.

Advances in the theory of music as shown in polyphony
and secular song.

Mediaeval musicians—churchmen, troubadors, trouveres, min-
nesingers, meistersingers.

Illustrative materials:

War Song of the Normans

Crusaders' Hymn

Summer is Icumen in

Il Bianco cigno (Arcadelt)

Mon coeur se recommande a vous (DeLassus)

(4) Music in Modern Times.

Refinement of mediaeval modes in Palestrina's music—samples of works as Liszt's transcription of *Ave Maria*. Musical dramas of the seventeenth century and early oratorios—Schuetz; early madrigals—Gibbons, Purcell;—Musical Instruments—the organ, the violin, precursors of the piano; samples of music as from Bull, Gibbons, Purcell.

Illustrative materials:

Gloria Patri (Palestrina)

Popule Meus (Palestrina)

Funeste piaggie, from Euridice (Peri)

I Attempt from Love's Sickness to Fly (Purcell)

Rigodon de Daradanus (Rameau)

Vittoria, mi core! (Carissimi)

(5) Music as Paralleling General Historical Periods and Customs.

The Reformation—the chorale, homophonic forms—Luther
Early Hymns, as Ein Feste Burg, Dundee, Old Hundred,
Mear, Lennox, Widham, Chins.

Elegance of court life—refined conventional music—Mozart:

G Minor Symphony, four movements Romantic period—

Samples from Beethoven, Schumann, Schubert, Chopin,

Brahms—

Illustrative materials:

Beethoven: Fifth Symphony, four movements (cite story as in Groves' Dictionary). (This symphony provides an excellent opportunity for the study of miniature score while music is being played)

Schumann: The Two Grenadiers

Schubert: The Erl King; Who is Sylvia? The Unfinished Symphony

Chopin: Etude in A Flat Major; Fantasie Impromptu; Waltz C Sharp Minor

Brahms: Lullaby, Minnelied, the Sandman, Hungarian Dance Number 5

2. Knowledge which functions directly in the development of dispositions and discovery of abilities

(1) Biographies and autobiographies of great musicians.

Add to this by drawing upon teachers' and pupils' observations of persons of unusual musical ability.

(2) Discovery by performance of voices, aptitudes for musical expression, as provided by the use of such a collection as the High School Song Book (C. C. Birchard, 1926)

(3) Knowledge useful in the control of life situations.

1. Friendships and associations.

Vocal and instrumental activities in groups and in solo work—chorus, glee club, orchestra, quartette.

2. Development of attitudes, interests, motives, ideals, and appreciations.
 Activities as under 1 just above.
 Listening to music.
 Lecture—demonstration for appreciation and the standards of excellence.
 Preparation of musical numbers for performance in entertainments in school, in hospitals, and in other places where music is desired—social service.
 Preparation of music of a patriotic character.

II. The vocational objective and music. Statement of proportional number of musicians.

A. Acquiring fruitful knowledge.

Illustrative materials: performance of standard musical works under competent direction.

1. Skill acquired upon the instruments of orchestra or band constitute valuable prevocational training which with rapid development in many high schools is becoming sufficiently thorough to be considered vocational.
2. The study of musical history, harmony, and terminology also contributed valuable perspective and practical training for a vocational use of musical talent.
3. In the field of vocal music skill in sight-singing and the careful handling of the adolescent voice constitute two of the most important preliminary steps in the vocation of the singer. Sight-singing, in common with other skills, is acquired best during youth.

B. Development of attitudes, interests, motives, ideals, and appreciations.

1. Through familiarity with some of the great literature of the modern orchestra, or participation in the performance of an oratorio as a member of the singing group.
 Such activities almost predetermine the future trend of musical interests.
2. Through courses in the appreciation of music in which the material is treated from an historical perspective, and which seeks by instruction in the structure and form of musical compositions to provide an intellectual basis for musical understanding. This contributes to general culture and also to the budding vocational ideal.

C. Acquiring right habits and useful skills.

1. Acquiring instrumental and vocal technique.
2. Ability to interpret musical terminology.
3. Ability to read music by groups and phrases.
4. Coordinated group activities.

III. The leisure-time objective and music.

A. Acquiring of fruitful knowledge.

1. Knowledge useful in travel.

- (1) Visits to birthplaces, tombs, homes of great musicians; attendance upon concerts in the great halls and opera houses.
- (2) Knowledge of the fine arts through general familiarity with the racial musical background of the various peoples and the allied arts of drama, painting, architecture, and decoration.
- (3) Knowledge of good literature through acquaintance with standard writers, past and present—See bibliography.
 - (a) Familiarity with musical settings of great pieces of literature used in art songs and as libretti of operas.
- (4) Home and other social relationships.

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MUSIC APPRECIATION THROUGH RADIO

DANA S. MERRIMAN, *Music Director, Travelers Broadcasting Service, Hartford, Conn.*

The experiment which the State Board of Education for Connecticut and Station WTIC, the Travelers Insurance Company at Hartford, Connecticut, have been conducting this past year in the radio broadcasting of Music Appreciation for schools was first conceived about a year ago. You will perhaps be interested to know that nearly fifteen years ago Mr. N. Serle Light, Director of Rural Education for the State of Connecticut, was Superintendent of Schools in a Northern Connecticut town. During his regime I was Supervisor of Music in the schools of the same town. In addition to the two center grammar schools there were nine one-room rural schools that had to be visited each week. The township covered about forty square miles, and the rounds had to be made with horse and wagon or horse and sleigh, and sometimes afoot. In the meantime both of us have graduated and both find ourselves located with our headquarters in the same City, Mr. Light having jurisdiction over thousands of school children in the State of Connecticut.

In the spring of 1926 Mr. Light approached me with the suggestion that possibly broadcasting might be introduced, particularly to supplement what little work in music was being attempted in the rural schools. So far as was known at that time there were no schools equipped with radio receiving sets and obviously it would have been foolish to broadcast without an audi-

ence. However, during National Music Week, the first week in May, there was a morning program of chamber music scheduled as a part of the week's celebration in the City of New Haven, Conn. Having a remote control at that point, we arranged to pick up that concert and broadcast it. The decision was made only one week before the date of broadcasting, but by dint of quick work on everybody's part several thousand children in the State listened in to the program, either by means of temporarily installed sets which were loaned by radio dealers or by being invited to the homes of nearby residents to school buildings.

The reaction to this experiment was so instantaneous and gratifying that plans were tentatively laid for a regular series during this current season. These plans included the appointment of a consulting committee of music supervisors from five states in New England where Station WTIC is heard regularly, the appointments being made in each case by the Commissioner of Education of these states. This committee was to have charge of program, publicity and general coordination. A sub-committee on program alone was appointed, of which your speaker was made chairman. Arrangements were made for a biweekly broadcast on Wednesday mornings between 10:40 and 11:45 A. M. So much for a history of our beginnings.

So far as we knew at that time there had been only two places in the country where experiments of this kind had been attempted—one in Cleveland and one in Oakland, California; but there was not sufficient data available which would serve as any guide to us in handling this work. The following problems presented themselves—financing, reception in schools, program building, cooperation of school authorities, and application of the work with the children. Of course, there were others, but to us these were the main features. In the problem of reception the following figures are illuminating. Starting last September with only six schools in the State equipped with receiving sets, we now have at least one school and in many cases several schools, and in some cases all schools of a town equipped with radio receiving sets. Seventy-four schools enrolling more than thirty thousand school children report regular participation in the programs. In many cases receiving sets have been installed in the schools themselves. In other cases children are invited to the homes of nearby residents and in still others radio dealers loan their sets, believing it to be a first-class good will proposition for them.

A curious sidelight is the fact that before the broadcasts were initiated it seemed to be the opinion of many that the chief participants would be rural schools where there is no regular music supervisor and where grade teachers, by reason of inadequate training, are not equipped to handle music work successfully. It was, however, worked out that nearly 60% of the children listening in are in more or less urban communities where there is regular music supervision.

I can readily understand that some of you may be thinking that if this scheme should become quite general school committees might conceivably think that with radio work coming into the schoolroom free of charge supervision was unnecessary. May I point out to you that in the very nature

of the work lies your safety in that connection. Unless and until radio reception can be guaranteed 100%, which it cannot at present and for which there is no immediate future prospect, I believe that nobody needs fear the loss of his position on account of radio activities in public school music.

In just a few moments we expect that there will be a broadcast of a demonstration program from Station WMAQ, the *Chicago Daily News*, which will be received in this room and participated in by two classes of Springfield children who have been kindly arranged for by Miss Frances Chatburne, Director of Music here in Springfield. One of our chief problems in Connecticut has been the application and actual participation on the part of children listening. Without the cooperation of the music supervisor and the grade teacher this work is, of course, impossible. Success is dependent upon three things—adequate preparation with the children for each broadcast before hand, reception at the time of broadcast without interference, and direct application of the principles involved with the children either during the broadcast or immediately after.

[At this point, the demonstration program was heard.]

The time is all too short in the formal part of my remarks to go into extensive detail with the preceding demonstration. I have tried to show in a measure what is possible with the properly conducted lesson. I am sure that some of you have already made up your minds that all of this work can be done by phonograph, to which I should say that probably a great deal of it can be done with the phonograph. The phonograph has, of course, the job of preserving for posterity the art of great performers. It is, however, absolutely impersonal and to my mind the human touch provided in the realization of the fact that real human beings are actually talking, playing or singing to the children gives an added stimulus to their interest. Secondly, during reasonably good receptive conditions the reproduction obtained in a good receiving set is much truer to life than the talking machine at present. There will, of course, be constant improvement in this direction.

The building of programs has been a matter of much concern. Certain automatic restrictions are placed in the make-up of any broadcast program. Large groups of voices such as a mixed male or female chorus are undesirable. They do not broadcast well. In general, instrumental work is better than vocal work and of the voices, the soprano is the least desirable for broadcasting purposes. This is partly due to the fact that at present radio sets do not receive satisfactorily tones of faster frequency than three thousand and in many sets two thousand vibrations per second are as much as they can adequately take. The pitch of C, two octaves above Middle C, is approximately 1034 vibrations per second. When the soprano voice attempts to sing C, two octaves above middle C, with the usual accompanying vibrato or tremolo such as is found in most soprano voices now-a-days, the result is frequently terrible.

In order to serve all grades it was decided that each program should be divided into three parts—one of twenty minutes for primary grades, next twenty minutes for intermediate grades, and the last twenty minutes for junior and senior high schools. The following subjects have been attempted

(notice that I say attempted, not covered): Rhythm, Melody, Harmony; Seasonal Music such as Christmas Music; the music of some of the great composers including Bach, Handel, Haydn, Schubert, Weber; and as a matter of interest we interspersed in that series the works of Nevin because Nevin was a resident of Connecticut the latter part of his life; and on March 23, during Beethoven Week, a Beethoven Program.

At the beginning programs were conducted more or less as a formal broadcast with brief explanatory remarks on the part of the announcer. More recently we have been working with children actually in the studios listening to the program and reciting the answers into the microphone so that other children listening can hear children in the studios. It was early decided that we should eliminate as much as possible all formal teaching in broadcasting. Talking is at best an undesirable feature in broadcasting work. It does not come over too well and unless done in a most interesting way falls flat. How, then, were we to teach? We felt at the beginning, and our experience has confirmed our belief, that adequate preparation beforehand was essential. Consequently, previous to each program rather copious explanatory notes have been provided teachers and supervisors as far in advance as possible, in most cases about two weeks before the broadcast. From these explanatory notes preparatory work can be done so that by the time of the concert talking can be eliminated to a large extent. Such preparatory work was undertaken with the children who participated this afternoon, and the results you have already observed. Being in the nature of an experiment, it did not seem wise to lay out an entire year's work ahead. We have worked from program to program. Another year it may be possible to work farther in advance with the experience of this past season.

A digest of reports gathered by the Connecticut State Board of Education gives the following facts. Of the 74 towns reporting only three superintendents claim their children have received nothing out of this year's work. The rest state that the work has been a positive influence, although to date perhaps it cannot be measured. Some state that its chief value has been in the stimulus provided the children to listen to good music in preference to jazz. If our work this year has even in a small measure had such an influence we feel that the experiment has justified itself and the cost attached thereto. In response to an inquiry as to probable participation another season, all but two superintendents report that their participation will be more extended. The State Board of Education sends out twenty-five hundred programs each broadcast and the request for programs is constantly increasing.

I presume that many of you are frankly skeptical as to the actual value of this work. Others may be interested to experiment with it. I should be very glad to answer any inquiry concerning the work that has been attempted or what the future may hold if I know the answer. The State of Connecticut had no funds the past year with which to pay for these programs. For program personnel we have used a professional orchestral ensemble of sixteen pieces and the best vocal talent obtainable in the City of Hartford. The total cost for talent alone will approximate three thousand dollars. If

to this is added a pro rata of the salaries of the station personnel which is necessarily tied up in each program, the cost of power, depreciation charges on equipment, and other fixed charges, the time required for the broadcast and distribution of program by the State, postage, and other incidentals, it is estimated that the total cost so far for this season's work will not be far from \$10,000.00. The Travelers Insurance Company has so far financed the work but has not in any sense used it as an advertising medium for themselves. They believe it to be a worthy enterprise.

In closing may I be permitted to relate an incident in the life of Springfield's and, indeed, our Country's most illustrious citizen. During the Civil War a mother and daughter presented themselves to Mr. Lincoln, desiring a pardon for their son and brother who was sentenced to death. Mr. Lincoln, always kind of heart, could in this case find no extenuating circumstances. It so happened, however, that the young lady was an accomplished musician and that in the room where the interview took place was a piano. The young lady sat down at the piano and played and sang Stephen Foster's "Gentle Annie." During the entire performance Mr. Lincoln stood at the window looking out and when the music finished, without saying a word, he went to his desk and wrote the necessary pardon. You will perhaps recall that in Lincoln's younger days he loved a young lady named Ann Rutledge; she died and Mr. Lincoln always keenly felt that loss.

I merely mention the incident because of its connection with Springfield and because it is only one of many instances of the power of music over the emotions. If even by broadcasting of good music we can inculcate into the minds and feelings of the rising generation some of the higher, nobler, finer emotions I shall believe that we have accomplished something worthwhile despite any cost.

MUSIC APPRECIATION THROUGH CHAMBER MUSIC

MRS. FRANCES GLESSNER LEE, *Chicago, Illinois*

In my time children were not taught music as they are now—we were made to hammer at scales and arpeggios for an arbitrary period each day, in hopes that we might sometime be able to play for our own pleasure. This defeated itself, as that method made most of us so hate the very idea of music that we could not conceive of there being any pleasure to be had in it at any time. Nowadays, however, you begin at the other end, and teach the children the pleasure and beauty in music from the beginning and instead of turning out a host of mediocre performers, you are creating a high type of appreciative listeners. My own training was different from other children of my time—I did not practice—I listened. From the very beginning of the Symphony Orchestra Concerts under Theodore Thomas, I lived in an atmosphere of music. Mr. Thomas was an intimate friend of the family and the concerts, the Orchestra and all that pertained to them were matters of daily discussion. When the Orchestra first came to Chicago, my mother had season tickets, of course. She would not take me to the first

concert because I was not old enough to sit up so late. The next morning at breakfast she said that that music was the most wonderful thing that ever came to Chicago and that even if I did lose some sleep, I should go to those concerts, and for the next six years, I did not miss one.

Those early programs were about what the children's programs are today, for that public was about as highly developed musically as our children are now, and had to be educated to its present highly cultivated state. It is illogical to suppose that an untrained child could enjoy a program of modern music—it is just as illogical to expect the same of an untrained adult. You are training your children now just as Theodore Thomas had to train his mature public then.

Mr. Thomas and also Mr. Stock feel that Chamber Music occupies almost as important a place as Symphony music. But because people have never been trained in the fundamentals of Chamber music, they are apt to be afraid of it as too "highbrow." It isn't, once you are on familiar terms with it. There is as much beauty and pleasure to be found in one as in the other—Chamber music, of itself, is no more "highbrow" than Orchestral music, of itself. It is tuneful, gracious, charming. I remember in the early days, people complained of Beethoven and Wagner—said there was nothing written by either of them that you could "go home and whistle." Well, there is *lots* of Chamber music that could be whistled. But in these hectic times, you can hardly undertake to teach grownups—partly because they have not time and, perhaps, a little because they think they know a good deal already! But we can start with the children. I had in Orchestra work just about what you are giving them now, although not systematically thought out, but I also had chamber music. Can't we give that to the children too?

I do not mean to study Chamber music as an additional subject, but more as an elementary form of Symphony music—a sort of "First Reader" so to speak. It just splits up the Orchestra into its component parts and gives an opportunity for a more intimate knowledge of all the instruments, both singly and in smaller and larger combinations. When I was a little girl we often had just these little groups play at my mother's house. I shall never forget one Christmas Eve when we were at the dinner table, hearing the lovely mellow tones of four French Horns coming unexpectedly from we didn't know where, and finding the musicians, brought by Mr. Thomas, sitting with their gleaming instruments before the wood-fire in the hall. And during the Chicago World's Fair, it was my privilege to go often on a Sunday afternoon to the office of Mr. D. H. Burnham where he and Mr. Thomas entertained their friends with music and tea in the most charming and informal way. A quartette of trombones is perhaps the outstanding memory of those days. I had never imagined anything so soft and delicate could come from a trombone. Many odd combinations of instruments have played in my mother's house, and in that way I had a unique opportunity to know them at close range. Indeed, before I was fifteen, I had played on every instrument in the Orchestra with varying degrees of failure. Another experience that stands out was when the Flonzaley String Quartette played for my mother and father, and me, a little number by Strawinsky—so mod-

ernistic as to be almost meaningless on a first hearing,—and then each man played his part alone, and explained it as he played—finally repeating the work as a whole. Not many weeks ago I had the honor of being invited by Mr. Henry Eichheim to hear two rehearsals of his “Malay Mosaic” for an orchestra of 12 pieces. I sat facing Mr. Eichheim and right amongst the musicians, with a duplicate score before me. I have always been able to *follow* a score, but that was the first time I had been able to *read* one, and it was most illuminating to study the interweaving of the parts and changes produced by playing the same theme on different instruments.

This study of the individual instruments has more than doubled my pleasure in the Symphony Programs, to say nothing of the sheer delight in the Chamber music of itself. I realize that perhaps I enjoyed unusual advantages for a child, but there is no reason why children cannot have the same opportunities nowadays. In fact I could tell you of several instances that have come to my notice this winter, one of which I must describe. Our charming and able chairman, Miss Trimmingham, is, as you know, Music Supervisor at River Forest. She provided for her children a concert given by a group of wind instruments. Her classes had been studying these instruments during the winter, and about two weeks before the concert, 20 of the children, both boys and girls, were invited to meet the musicians in order to get more directly in touch with them. Each man with his instrument was placed in a separate room, and four children and a Supervisor were allotted to each man. The children had their note books—they asked innumerable questions and were shown the workings of the instruments. The questions were surprisingly technical and showed a real interest, not to mention some extremely well directed teaching. Each child submitted a composition and the best one from each group was selected. At the concert, part of the program consisted of five well known numbers arranged as solos, one for each instrument accompanied by the four others. As an introduction to each of these numbers, the child whose essay was chosen as the best of its group, made a little talk explaining the instrument, introducing the player and having him demonstrate the range and peculiarities of his instrument. This gave a very comprehensive illustration of the instruments and showed a really astonishing amount of information on the part of the children. In fact some of the musicians said the children told them some things about their instruments that they did not know themselves.

Now the results of this concert were most gratifying—the children had a very clear idea of each of these instruments—its appearances, its workings and its tone—and have been able to recognize them at the Orchestra Concerts with a feeling of friendship for them that could be had in no other way. And it was not only as a demonstration of individual instruments that this meant so much—the concerted numbers gave a wonderful opportunity to get the real feeling of the wind choir.

I might add for those who are interested in the practical side of it, that the school came out a trifle ahead financially. If it can be done in one school, it can be done in others, and if it can be done with wood-wind instruments, it can be done as well with strings and brasses.

My idea would be that the school should provide a series of three concerts, a string quartette, a wood-wind group and a brass choir. This would not only present the orchestra reduced to its elements, but would acquaint the children with chamber music in three of its most prominent types. I think that the concert in River Forest that I have mentioned proves my plan is not merely visionary, but is a really workable idea. This concert was one of the most progressive and constructive things I have seen done for children, and I am sure will build up for them a genuine love and friendship for Chamber Music, to say nothing of enlarging their capacity for enjoying and understanding the Symphony Music.

THE IN AND ABOUT CHICAGO MUSIC SUPERVISORS STUDY PLAN

ANNE SHAW FAULKNER OBERNDORFER, *Chicago, Illinois*

When the Music Memory Contest movement first started in a big way, many of us pioneers in musical appreciation work felt certain that if the contests were rightly carried out they would be of tremendous benefit to all our appreciation work in schools.

It was necessary to begin these contests with some definite thought in view and the simplest and most easily carried out plan at the beginning seemed to be to have a definite list of compositions memorized so that any part of the composition could be recognized by the student. That this method sharpened the ears of many young people, and that it has increased their love of good music by giving them a greater listening repertoire cannot be denied. But that this method soon developed into a parrot type of contest is also equally true. Many supervisors felt rightly that their children were learning these compositions in order to compete in the contest but with little regard for the significance of these works in relation to general musical literature.

Being one who believed the contest should increase the love and knowledge of great musical compositions, it has ever seemed to me necessary that our efforts in this direction should be made, not only to have the music team and the contest itself as important a part of school activities as athletic meets, but that beside this great yearly event we should bring out in the contest the immense value to our daily lives of a greater knowledge of good music.

Many of us have always felt that the contest should be the greatest force which the supervisor possessed, in the building up of a broader knowledge in music appreciation. Some of us have also realized the tremendous benefit and stimulus which it gave our school music work, for the contest brought to the attention of the general public the work of the schoolroom in a spectacular manner.

I regret that there have been a few supervisors who have never realized the true significance of the memory contests, either in what the study could do for their own students, or in the tremendous benefit brought to school music by the focusing of the attention of the parents and the general community toward what school music was accomplishing.

It has always seemed to me most necessary that we should recognize the importance of our school music in its relation to the daily lives of our community. And nothing can bring this home to the parents with greater force than can the memory contest. As you know, several communities have tried various forms of coöperation with the school contests. In Cleveland the parents have had teams, and various women's clubs have sent teams to compete in the finals, side by side with the school team.

The plan of broadcasting the contests has been of great help. Five years ago we conducted from Station WMAQ, The *Chicago Daily News*, six monthly Memory Contests. Our method of handling these was very simple. On three Fridays of the month Mr. Oberndorfer and I would present the twenty selections, giving six or eight a night; on the last Friday in the month very short selections from the entire list, twenty being given. The contestants were obliged to write the name of the composition, its composer, his period and nationality. The *Daily News* gave very good prizes and also collaborated with the Chicago Theatre in the first motion picture memory contest.

The use of the radio and the picture theatre are both of tremendous importance in the building up of a community interest in school music work. That was brought home to me in a most remarkable way last June at the Biennial Convention of the General Federation of Women's Clubs at Atlantic City, where two hundred children (mostly from the grades) representing about twenty states, watched the picture "Grass" upon the screen and identified thirty out of a possible fifty selections, writing on their score sheets the name of the composition, the composer and the place in the picture where the music was heard. Eight children had perfect papers! Among the club women whom we allowed to compete, the highest score was 93.

Now it is absolutely undeniable that such a test increases one's feeling for the mood or poetic meaning of the composition; and it also makes a great impression on the general public, as to the value of music study. I heartily recommend such contests as supplementary to our regular work. But we are not going the entire way. Our Music Memory contests can and must be made a coherent part of our definite work in music appreciation. A contest planned on such lines and broadened out to fit the actual appreciation work we are doing in schools, will be of greater value to the community than will our old plan of choosing a more or less arbitrary list. Yet I do want to add here that in the arbitrary lists I have made, it has always been my intention to cover at least the most important points of a musical appreciation course. But our plan of procedure in the past few years in the In and About Chicago Music Supervisors Club has opened up an entirely new type of contest. We began these rather simply but from year to year they are becoming culminative, so that any children beginning in the higher grades and passing through Junior and Senior High Schools will, at the end of from four to six years of contest work, have practically covered the entire gamut of music appreciation in relation to instrumental music.

If you will examine the plan for last season you will find it consists of five parts. The fifth is for the High School only.

No. 1 was a simple Recognition of Dance forms: the March, the Waltz, the Minuet and Gavotte from the classic dance group; the Mazurka, Polonaise and Bolero of the folk group. We learned not only the pattern and the rhythmic characteristics of these dance forms, but also the various moods that could be represented through them, as for example the study of various types of marches. We learned the manner in which classic composers used the old dances, in contrast with the modern usage of national dance forms. It was absolutely necessary for us all to feel rhythm and to recognize the differences not only between 3-4 and 4-4 time but to know 6-8 and 2-4 time also. We had to feel the syncopation used in the Polish and Spanish examples and to learn to recognize the difference in feeling between the March and the Polonaise.

Our second section dealt with Nationality; the difference between the folk music of Great Britain, Scandinavia, Italy and Russia. Now here was a tremendous chance for the appreciation work to be developed. I am still optimistic enough to believe our children could have learned to recognize the difference between Scotch and Irish airs, and between Swedish and Norwegian dances, but as this seemed to present difficulties we did not ask for any closer definition than British or Scandinavian. We tried to bring out not only the racial and geographical peculiarities reflected in this music, but the types of dances found there and the instruments used by the people. We studied how the folk forms native to each land had been developed by the greatest composers, not only those native to the country itself but in other lands as well. This made it possible to study the development of the music of each of these countries in relation to the rise of great music throughout the world. While we particularly stressed those composers who had used their own folk music, we also learned to know the names at least of the greatest composers of each country we studied.

For part three we studied the instruments of the string and wood-wind choirs of the Symphony Orchestra, using for our illustrations as far as possible the use made of these instruments in the list of our Memory selections and in great examples of our forms, and nationality compositions.

Part four was our arbitrary list which we divided into mood; those compositions which belonged to the formal type being distinguished from those having poetic, national or descriptive quality. Our list was increased by the Symphony C minor by Beethoven and several other works which were for High School students only.

Part five was for High Schools exclusively. Here the student was asked to distinguish between the styles of Bach, Beethoven and Wagner. This gave the High School Supervisor an extra chance for intensive study of these composers.

For next year our plan will be in six parts instead of five, for a section on Theme Recognition is to be added. Now in order to make these contests of real culminative value, something from the last year's course must be retained each year but with new material added. We must also see that our various divisions overlap so that the same compositions can be used.

Our outlines for next year will list one or two of our simplest and most easily recognized forms and will increase our knowledge by the addition of several not previously studied. One of these will be the Rondo, as a knowledge of that form will be of great benefit to our course on theme recognition. We shall omit certain nations, adding others, and shall increase our knowledge of instruments to include all the instruments of the orchestra. The grades will be asked to recognize the instruments of the string and wood-wind sections; the Junior High Schools those of the entire orchestra and the Senior High School the combinations of two instruments. Our list of arbitrary compositions will retain some from last season, adding more new ones, so that a comparative study may be carried out. For it is our intention to thus make it possible for our contestants to learn the Classic Suite as illustrated by the D major Suite by Bach (studied last year) by contrasting it with a Modern Suite like Goldmark's Country Wedding. To show how although Goldmark calls this a symphony it is not really an example of that form, as illustrated by the Beethoven C minor symphony (which was on last year's list) or the E flat symphony by Mozart (which is on this year's list.)

In theme recognition we shall ask our grades and Juniors to tell us the number of times a given theme is repeated in some classic dance or in the Rondo form. Our Seniors must however be able to recognize themes as heard in the "sonata" form.

We shall retain Wagner in our study of composers, adding probably Haydn and Tschaikowsky: Haydn because we are studying the Sonata form and the simple use of instruments from Haydn's first division of the four orchestral choirs, and Tschaikowsky because he of all modern Russians has used the national idiom of Russia in the most individual manner.

Our plan has been worked out so that every composition has its relation to one or more of the divisions of our study. And we have also planned it so that the knowledge we have gained in the past year may be constantly increased. It is a plan of study which will repay the supervisor ten fold not only for what the class receives but for the actual development stimulated in the teacher.

We have several plans which we feel will make this course of greater value.

1st. The contest should come later in the season. Chicago has had the contest usually the last of March or early in April. For next year we hope to have it in mid-April during the National Conference. It should come as near the end of the year as possible because interest in Music Appreciation is liable to lag after the actual contest is over.

We also shall use every means to make the contest a part of the community interest by using both the air and the movies. Miss Judith Waller, the director of Station W M A Q, the *Chicago Daily News*, has already arranged that the Contest work shall be put on the air beginning at the very opening of school and continuing throughout the season. This year it had to be hurried into three mornings a week and many schools could not give up that amount of time. However by having one early morning broadcast a week and one which will give the same material at a noon hour, we shall be able to reach a much larger number of schools.

We hope also to have part of this plan incorporated into the programs of our biggest moving picture houses.

Mr. Stock will focus his entire series of children's concerts (six of these being given each season) around our plan. Mr. Stock will also use our list of selections as part of the concert programs for the children's series.

We hope next year when the Music Supervisors Conference meets in Chicago that the plan of the In and About Chicago Music Supervisors Club will be a practical working plan, which will not only stimulate and develop the music appreciation work of the school room but which will show the many communities which it represents the true value and importance of a real Music Memory Contest.

HOW THE MUSIC APPRECIATION STUDY PLAN OF THE IN AND ABOUT CHICAGO SUPERVISORS CLUB WAS USED IN THE PUBLIC SCHOOLS OF GARY, INDIANA

M. E. SNYDER, Gary, Indiana

The public schools of Gary, Indiana all are organized on the Work-Study-Play or Platoon plan. In order to make it clear just how our organization differs from the traditional school, it is necessary to explain that all music instruction is given by specially trained music teachers. We have no unprepared grade teachers teaching music. Since these special teachers are equipped with a minimum of three years special training, the task of the general supervisor in undertaking such a course naturally was much simpler than it would have been if undertaken by a corps of grade teachers without special preparation.

One of the outstanding features of schools of this type is the daily auditorium period. Here from two to four classes assemble daily for an hour of music, dramatics, current events, visual education, lectures, pupil programs, etc.

Each auditorium is equipped with a good piano and phonograph. Twelve of the eighteen school centers have excellent high grade reproducing pianos, purchased by the earnings of school activities. Seven schools have fine new Orthophonic Victrolas with adequate records, all purchased through school entertainments. Four centers have provided themselves with good radio receiving sets. Twenty minutes of each period is devoted to music study. About seven minutes are devoted to directed listening, the remaining twelve minutes are devoted to singing.

It is in this daily auditorium period that most of the work in directed listening is done. The general purpose of this listening period is to add to the musical experience of the children, to increase their understanding of instrumental music and to increase their pleasure in hearing music.

The plan of study outlined by the In and About Chicago Music Supervisor's Club has proved to be practical, interesting and valuable, because of its wide scope, its varied material and rather logical development of

subject matter. For these reasons it has been possible to adapt its material to various ages and grades of pupils.

With this background, our twenty-five special teachers began this year's work. For our purpose, we classified our schools into three classes.

Class A—Grade schools with grades one to five inclusive.

Class B—Grade schools and Junior High Schools with grades extending through ninth grade.

Class C—High Schools, of which we have three.

Class A schools studied all dance forms, nationality, certain instruments of the orchestra and five memory numbers. Class B schools studied dance forms, nationality, instruments of the orchestra, and eight memory numbers. In our local contest we did not require the pupils to identify the composer or his nationality. Our High Schools studied the entire outline.

Since this was the second year we have used such an outline it was fairly easy to do, as our teachers had the benefit of the previous year's preparation and presentation. Also, they had collected much material in the way of records and other illustrations. The children, too, had had the benefit of a year's previous study.

In each of our school centers the records and music were provided from the earnings of the school auditoriums. Operettas, carnivals and other programs were given and sold to the public, in order to secure the needed records. A complete set of records and music cost about fifty dollars for each school center. This made our entire cost for eighteen schools about \$900.00. We supplemented this effort by the use of a small circulating library of 200 phonograph records and a like number of Ampico recordings both furnished by the Board of Education. In studying dance forms, frequently two teachers worked together, one at the piano another at the victrola. After the various forms were well understood by the pupils, rapid fire tests were given frequently, each teacher presenting a few measures or movement from piano or phonograph. This was extended to include recognition of nationality characteristics, also memory, the teacher merely preceding her presentation by a single word as Dance Form, Nationality, Memory, etc. The pupils responded usually by raising the hand, and answering on request of the teacher. Sometimes teams were chosen to compete on the stage, at other times the two sides of the room were pitted against each other to stimulate interest and attention. Some of our teachers found that old back numbers of Musical Magazines, such as the *Etude* or *Musicians*, contained many fine examples that could be used for illustrations of the various types. They unbound these old magazines, classified and assembled the materials in folders so that it could be found quickly. Others discovered a large moving picture collection, "Motion Picture Moods" published by G. Schirmer with convenient marginal cross index for quick reference.

Some of the most helpful books on various subjects treated are as follows:

Musical Analysis—Goodrich—Published by John Church Co.

Music Appreciation for Every Child—Glenn and Lowry. Published by Silver Burdett & Co.

- National Music of the World—Chorley—Published by Chas. Scribners.
 Orchestral Instruments and Their Uses—Arthur Elson—Published by L.
 C. Page & Co., Boston.
 Music Appreciation in the School Room—Published by Ginn & Co
 Appreciation of Music—Surette & Mason.
 What We Hear in Music—Faulkner.
 Program Notes—Symphony Orchestra Programs.
 Music Appreciation—Clarence Hamilton.
 Fundamentals in Music—Gehrrens.
 Music Appreciation with the Victrola—Published by Victor Talking
 Machine Co.
 Standard Symphonies—Upton.
 Guide to Radio Fans—*Chicago Daily News*.

REFERENCES ON MUSICAL FORM

- Lessons in Appreciation of Musical Form—Smeltzer.
 Lessons in Musical Form—Goetschius.
 Book of Musical Knowledge—Elson.
 Music Form—Ernest Power.

REFERENCES USED IN STUDY OF INSTRUMENTS OF THE ORCHESTRA

- Orchestral Instruments and their Use—Elson.
 Musical Instruments—Edgar Stillman Kelley.
 Instruments of the Modern Symphony Orchestra—Johnstone.
 Instruments of the Orchestra—Victor Talking Machine Co.
 Orchestral Instruments and What They Do—Mason.
 Instrumentation—Prout.

VOCAL MUSIC SUNG BY PUPILS TO ACQUIRE FEELING FOR NATIONALITY THROUGH FOLK SONGS

BRITISH

- Progressive Book 2.* The Farmyard—p. 28.
 There was a Maid Went to the Mill—p. 45.
 Sweet Nightingale—p. 50.
 Now Robin Lend to Me Thy Bow—p. 91.
 The Cavalier—p. 100.
Progressive Book 3.
 The Maypole—p. 22.
 My Bonnie Pipes.
Progressive Book 4.
 Drink to Me Only With Thine Eyes—p. 81.
 Forth to the Battle—p. 205.
 Men of Harlech—p. 206.

ITALIAN

- Progressive Book 2.* The Blackbird—p. 138.
Progressive Book 3. Come Dance with Me—p. 168.
Progressive Book 4. Barcarolle.

SCANDINAVIAN

Progressive Book 3.

Distant Sweden—p. 12.

Milking Time—p. 15.

Summer's Done—p. 24.

The Fountain and the Birds—p. 62.

In Ocean Cave—p. 90.

Progressive Book 4.

O, Mighty Land—p. 43.

Ebb and Flow—p. 63.

RUSSIAN

Progressive Book 2.

A Song of the Steppes—p. 63.

The Raindrops—p. 124.

Progressive Book 3.

Welcome to Autumn—p. 10.

The Frost—p. 23.

The Maid and the Brook—p. 225.

Cossack Song—p. 56.

A similar list of National Folk Songs was used from *Junior Laurel Songs*, published by C. C. Birchard & Co.; also from the *Hollis Dann Music Series*.

Many excellent examples of the types of music studied were found in *Foresman Books of Songs*. I am confident that any good series of texts will furnish some excellent material for study.

In the study of Instruments of the Orchestra, I am listing a few of the selections used:

CLARINET—March of the Caucasian Chief—Overture to Mignon—Young Prince and Young Princess—The Flight of the Bumble Bee—Fugue No. 2 and 3 Bach—(These are all Victor recordings).

FLUTE—The Storm and The Calm, from William Tell Overture—Overture to Mignon—Young Prince and Young Princess—Dance of the Reed Pipes, Nutcracker Ballet—The Whirlwind—The Echo—Piccolo—March of the Caucasian Chief—Dance of the Chinese Doll—The Wren.

OBOE—In the Village (Caucasian Sketches)—Bacchanale (Sampson and Delilah)—The Echo, Kohler.

ENGLISH HORN—The Calm—Overture to Midsummer Night's Dream—Largo (New World Symphony).

BASSOON—Overture to Midsummer Night's Dream—Dance of the Chinese Doll, Tchaikowsky—In the Hall of the Mountain King—Scherzo, 5th. Symphony—The Sorcerer's Apprentice—Fugue No. 7, Bach.

Good examples of string instrument illustrations are so numerous that I shall not include them.

Our High School list included the study of the individual style and idiom of three composers—Bach, Beethoven and Wagner. I will list briefly the material we used in the study of each of these composers.

Bach—D Minor suite, concerto for two violins, Fugues No. 2 and 7, two part inventions, selections from well tempered Clavichord.

Beethoven—Rondino, Funeral March, Fifth Symphony, Adagio, Fifth Concerto, Allegretto Scherzando, Eighth Symphony, Andante, Pastoral Symphony, Sonata Pathétique.

Wagner—The Flying Dutchman, Overture, Lohengrin, Tannhauser, Procession of the Knights, Parsifal.

As the study progressed tests were given in the different groups and the stronger students encouraged to intensify their study with a view to being selected for the team to represent their school in the contest. From these students a team of five was chosen to represent the school. The intensive study was conducted at noon hours in many schools and supplemented by home study. In many instances the members of the teams were selected from the rank and file with little or no intensive study. A week before the contest we gave a rehearsal concert with one of our fine bands and our best high school orchestra. This gave the children opportunity to hear the music as it would sound in the contest. In our final contest, which was held February 4, we had five Class B Schools, eleven Class A Schools, and three High Schools. Tickets were sold in advance and the money used to purchase music for the Band and Orchestra which gave the illustrations. The search for suitable music for illustrations was not an easy task, but proved illuminating. The net result was a discovery that is worth mentioning. In searching for a good example of Russian Music we came upon a good selection for Band called "Echoes from the Volga." It is a collection of Russian melodies, well arranged. The following melodies appear: Kamarinskia, On the Banks of the Volga, In the Garden or on the Street, The Jolly Chap, Lonesome, The Merchant, A Peasant Walking on the Street, Rural Ballad, Cossack Dance, Red Sarafan, A Madame. This number as well as others used on this occasion proved so attractive that we used it on our regular concert programs. Another lovely number was an Italian selection for Orchestra called "Sunny Italy."

Our house was sold out, the children and their parents came with great interest. Score sheets were passed out to all who came. Many told me they made high scores. Of the five Class B Schools who entered, the lowest grade score for any team was 59% and the highest 83%. Of the eleven Class A Schools the lowest grade was 66% and the highest 88%. Of the three High School teams the lowest grade was 93% and the highest 97%. No prizes were offered. The winning school was allowed to represent the city in the Greater Chicago contest held in Orchestra Hall on March 26th.

If the study of a course of this kind did nothing more than stimulate the teachers to study, it would be quite worth while. Many of our teachers tell me they have learned more this year than they ever did in a year in college or normal school. The course has sent them to the libraries for information. Dusty old volumes of musical history, forgotten albums of piano selections have been unearthed and vitalized. Our teacher's meetings have been a veritable clearing house of ideas, and a frank exchange of the best fruits of our labors. Many of the songs of our textbooks have taken on a new

meaning as we come to realize their sources, let me say their ancestry, in rhythm or nationality.

CONCLUSIONS

The Music Memory contest is also worth while, because it stimulates and holds the interest in children and teachers who would not otherwise study. It motivates the work of Music Appreciation, calling for discrimination of the highest order. It gives the children an enriched musical experience and may be the basis of an intelligent and progressive development. Through it, our children come to know much good music and to understand why it is good music. Through these experiences they come to make the world's great treasures their own permanent possessions; but greater than this, they are acquiring a taste for the beautiful.

MUSIC APPRECIATION STUDY PLAN AS USED IN AURORA, ILLINOIS

MARGARET F. POUK, *Supervisor of Music*

In applying the "In and About Chicago Study Plan" to my schools I'm going to speak only of the Eighth Grade, Center and High School where music is elective. I chose Spain for several local reasons as our first nationality to study. The head of the Spanish department had spent the summer in Spain and with her charming personality and enthusiasm I knew it would help interest the whole school as they were all invited to hear her talk and I was anxious to get the school as a whole (although more than two thirds are in the music classes while the rest go over into the art work.) This I followed up with a definite outline assigning certain topics to chosen individuals; as they recited and were approved by the teacher in charge, they were requested to put their assignments on the Bulletin Board (which was a big black-board that covered one end of the Assembly Hall); the whole School, whether in the Music Classes or not, had access to it and caught the idea of following it up. The special study hours, when "Current Events" and the like were taken up, gave half their time to the study of Spain so we had all departments except mathematics enlisted in the crusade. Just as soon as the Art department finished a study on costume or design it was brought to the bulletin board for discussion—many articles of dress, combs, mantillas, tiles, laces, instruments were brought in; and all in all, it was most interesting.

The first step in our outline was the *location of Spain*. This we did by making a map, showing its relative position to other countries; this map was changed from time to time as you can well imagine.

Invasions—(1) The Iberians—original people—Iberian peninsula. (2) Phoenicians or Carthaginians under Hannibal. (3) Romans came 1st., 2nd., 3rd. centuries A. D. (4) Visigoths, Vandals (Slavic tribes from the north) 5th., 6th., 7th., centuries. (5) Moors (the Arab Mohammedans) and the Jews—8th. through 15th. centuries, finally driven out by Ferdinand and Isabella before Columbus sailed for his short trip to India (and found America instead).

Ferdinand and Isabella marry daughter to the Hapsburgs of Germany.

In 1520—Charles V came to throne—Bad Blood—succeeding rulers divided Germany, Spain, and the New World.

Philip II—Crowned—people poor—Toledo educational center.

1714 Bourbon family came on throne—gradual decline.

Government today—Limited Monarchy.

Dictator—(Prime minister, royal family) King Alfonso—49 provinces.

Review—In the 16th Century Spain was the largest kingdom of the world—she possessed: (1) Phillipines. (2) All of S. America except Brazil. (3) Cuba. (4) Porto Rica. (5) Discovered New World and helped civilize it.

Bad government (cause of the loss of Colonies.) 16th and 17th centuries Spain enjoyed a great musical prestige—but the political events of the early 18th century completely changed her artistic destiny. It was the epoch when Louis XIV of France offered to his grandson the Duke of Anjou, who took the name of Philip V, the royal gift of the throne of Spain. Philip V, as was the French custom, welcomed Italian musicians and as a consequence music lost its *natural* character to adopt that of Italy. 18th and half of 19th century Spain became a sort of Italian music colony.

Pedrell like *Cesar Cui*, (his friend in Russia), began propaganda in favor of *Music nationalization* with double end in view. (1) Bringing back forgotten Spanish classics. (2) Creating new music of a clearly national character.

Composers were: Clave, Olio, Morera, Millet, Albeniz, Granadas, Turina, Manuel de Falla.

Religious Music: Rockstro asserts that in the early 16th century the best composers for great Roman choirs were Spaniards. The Spanish founded the school of which Palestrina was head. Morales preceeded Palestrina in Rome and his masses and motets are still sung in the Papal Chapel and other Roman Catholic edifices today.

Church composers—Cabezon (Spanish Bach), Navarro, Caseda, Gomez, Ribera, Castillo, Lobo, Duron, Romero; their influence greater in Italy than their own country.

Customs—Farms—vineyards; ball games—bull fights; lace making—pottery; singing—dancing; dress: *Men*—Bell trousers, sashes, large hats, white soft shirts, Bolero jackets. *Women*—Shawls, bright colors; full skirts, Bolero jackets, combs and mantillas, flowers.

Literature—The Cid (The Lord Champion); Don Quixote—Cervantes; Il Trovatore—Huerta; Four Horsemen of Apocalypse—Ibañez; Marty Marie—Baldes; Electra—Galdos; Pepita Jumines—Valera; Famous Poet—Bequer.

Instruments—(1) Voice of Man. (2) Guitar—6 strings—Ebgdae. (3) Mandolin. (4) Castinets—Tambourine. (5) Harp. (6) Vihuela (lute-like inst.). (7) Flute. (8) Ducaín (like oboe). (9) Organ.

Cities of Spain—location shown on Maps: (1) Madrid, capital in Central Part. (2) Barcelona (industrial). (3) Toledo (educational). (4) Valencia (oranges and fruit). (5) Caldiz (old civilization). (6) Malaga

(grape industry). (7) Seville (lace and architecture). (8) Cordova (leather).

Guitar—perhaps the most used of Spanish instruments, has modulations contrary to all rules of harmony. Player strikes chords, sweeping whole hand over strings and tapping board with thumb.

Folk Songs—strongly related to the folk dancing; the two are seldom separated in performance although not all songs are danced, as the cañas and players of Andalusia (a Southern province). Most are intended to be danced, however.

1. They are built on dance rhythms.
2. They bear names of dances.
3. The Jota (and every province has its jota) makes best effect in its polyrhythms achieved by opposing rhythms of guitar player, singer and dancer.
4. Blind beggars have a habit of singing songs with a wealth of florid ornamentation (in certain provinces).
5. Spanish music lacks the sad monotony and wailing intensity of true oriental music, but much of it is loud like the hot sun glare of the Iberian peninsula.
6. Things we enjoy in Spanish music—because we lack it in our own:

Their popular song is original in *form* and *mode*.

It has exceedingly varied rhythm.

Its harmonic play, drawn from the technic of the guitar, is novel but logical; tonal parallel 4ths, 5ths, and 2nds, major, minor and augmented.

Oriental perfume still found in S. provinces which were so long under the Arabic dominion.

"All the world dances in Spain"—Havelock Ellis says. It is not always agreeable to the Spanish to find that dancing is regarded by the foreigner as a *peculiar* and *important* Spanish institution. Even Valera with his wide culture could not escape this feeling. In a book review of a book about Spain, by an American author, entitled "The Land of the Castinet," Valera resented the title. It is, he said, as though a book about the United States should be called "The Land of the Bacon."

The Bolero, is the purest form of Spanish dance. It is a lively dance in three pulse rhythm to be danced by two persons. Begins with a promenade or introduction followed by two parts and a trio. The stops change from section to section and toward the close the dancers pose in graceful attitudes. The castinets mark the rhythm of the accompaniment. Both Seguidillas and Boleros are sung, danced and accompanied by the guitar.

The resemblance between Spanish and Negro music is very noticeable. In South America Spanish melody has been imposed upon Negro rhythms, says Krehbiel. In the dances of Spain, Chabrier points out, the melody is often nil—the effect is rhythmic (emphasized by the obvious harmonic and melodic limitations of the guitar which invariably accompanies all singers and dancers.)

The Habanera is a true African dance taken to Spain by way of Cuba—whoever was responsible, Arab, Negro or Moor. Havelock Ellis says the dances are closely allied with the ancient dances of Greece and Egypt. The Spanish dances betray their oriental origin in their complexity of rhythm.

Other dances associated with Spain are: Fandango, Flamenco, Seguidilla, Tango, Malaguena, Sevillana, etc. In the olden days the Pavanna, Sarabande, Galliarde, were danced in the court and in favor with nobility; the Pavanna and Galliarde were presumably of Italian origin but were more popular in Spain.

Spanish Music used in our study:

1. Linda Mia (Spanish folk song).....V. Record 64042
2. El Celoso (Alvarez).....V. Record 64482
3. Alborado (morning serenade) Hark! Hark! the Lark
(a poetic example)
4. JuanitaV. Record 581 A
5. In Old MadridV. Record 581 B
6. Estudiantina
7. In Spain (3 part trio)—Vincenzo di Chiara—C. C. Birchard Co.
8. The Hammock, The Teamster, The Rain Song—Paliformian
Spanish collection by Arthur Farwell and Loomis
9. Spanish Collection—Published by Silver Burdett
10. Jota (Manuel de Falla).....V. Record 1153—sung by Schipa
11. The Swallow, La Paloma.....V. Record 1141 A & B

Zarzuela—a distinct Flamenco (Gypsy) one act Art form, which Spain has evolved; but there has been no progress since the early 17th. century.

Architecture of Spain—the Alhambra as a model—picture from Public Library.

Books for reference:

1. Spanish towns and Cities.....McBride
2. Music of Spain.....Carl Van Vechten
3. Dance Of Life.....Havelock Ellis
4. National Geographical Magazine.....(Dec. 1918, August 1924)

CENTENARIAN PERPLEXITIES

By O. G. SONNECK, *Editor, The Musical Quarterly*

The word "perplexities" refers to me; "centenarian," of course, to Beethoven to whom music-publishers owe a debt of gratitude which they never can repay but which some of them are rather too prone to forget. When they think of Beethoven at all, they think only of his own fairly profitable compositions, but their patronizing or indifferent attitude towards "high-brow" composers does not relish the observation that Beethoven's influence has so permeated all strata of musical life that many even commercially very profitable "medium-brow" or "low-brow" composers are descended from him—if not at right-hand, then at least at left-hand. Indeed, I make so bold

as to assert that we "honorable rascals," as the irate master called us publishers, would be in a sorry plight if we had neither a Beethoven nor other composers of similar cranial loftiness to fecundate more or less perceptibly composers and composerlings unto the third and fourth generation.

As for perplexities, they may be wholly my own, though I cannot help thinking that Beethoven, too, might be slightly perplexed, if he were again among us and by a miracle his hearing had been restored to him. What would he see or hear? Innumerable things to interest him, to bore him, to please him, to annoy him, or to puzzle him. Among other things, smoothly polished, indeed sand-papered, performances of his works of a technical perfection he never dreamed of, but also prima-donna interpretations of this or that detail he never dreamed of and editings which might well cause him to fling the volume at the head of the editor as he did on a certain occasion the "blue-plate" at the head of the waiter. He would hear himself "jazzed" and the jazzer would hear himself "razzed" with a truly Beethovenian vocabulary. On the other hand, he would hear music of his played by thousands of eager youngsters in our school-orchestras from the Atlantic to the Pacific, and presumably he would rub his head in wonder at this popularity, while now and then perhaps wishing that he were deaf again. His perplexity would know no bounds, if he were initiated into the wonders of radio, by hearing a symphony of his broadcast and being told that, while he was tuned in at Los Angeles, some snow-bound farmer in Maine was enjoying—or not—the symphony simultaneously with him. And yet, on hearing the actual result, I wonder whether Beethoven could get the better of his consternation and hypocritically assure through the "Mike" his millions of auditors of his immense and complete satisfaction with the result.

Or, am I taking it for granted that he would share my own perplexity? At any rate, I find myself by way of Bonn and Vienna suddenly in the midst of my strictly personal and innumerable perplexities and may just as well linger on radio, the Sphinx of the Future, as the exciter of my remarks.

The wonders of radio have been extolled aplenty, but to mention its horrors seems to be bad form. Without doubt, the imperfections of radio will be eliminated sooner or later by inventive minds, so far as elimination is feasible, but until they are eliminated it is senseless, in my humble opinion, to let the obvious cultural and educational importance of radio for vast multitudes obscure certain of its dubious aspects for the musical welfare of respectable minorities. Nor do I take this partly negative attitude as one of the publishers who wonder how in the long run radio will affect his business, whether advantageously or disadvantageously. Why my attitude is partly negative, may be illustrated by an experience still fresh in my mind.

Recently the First and Ninth Symphonies under Toscanini were broadcast from New York, though because of a contractual muddle only part of the Ninth's last movement with the chorus could be included. One should think that on such an occasion the intermission between the two symphonies would have been utilized to give to the radio-audience in popular yet authoritative form adequate information about the purpose, history and significance of the Ninth Symphony. Instead of that, the announcer switched us over

to an ordinary studio recital at Aeolian Hall and otherwise treated the hundreds of thousands, if not millions, bent on hearing the genius Beethoven interpreted by the genius Toscanini, to silly crumbs of radiotalk from Moronia. But let that pass and ask me what I heard. The Ninth Symphony? Yes and no! No mistake about it, what one heard was a tremendous performance of the gigantic symphony in all its music glory. That is to say, the spirit of the work was present but nevertheless it was not the Ninth Symphony. The announcer had forewarned us and rightly that the "stormy" first movement did not lend itself for radio—poor Beethoven!—as well as the Scherzo: but what the radio did to Beethoven in general saddened, irritated, and perplexed me. It was both a mere torso and a caricature of his orchestral intentions. Not a single instrument sounded natural, the strings sounded like nondescript instruments and the wind-instruments over-balanced the rest of the orchestral body in a frightful manner. Even the Scherzo sounded no more like it does in the concert-hall than my self-portrait painted by me would look like the original.

And the moral of this little tale? I am not disparaging the educational value of radio and certainly not that of the phonograph, though similar strictures in a much milder form unfortunately still apply to it, too; I am simply perplexed by the attitude of educators who place a crude substitute on almost the same level of educational significance with the real article. Just as the movies day after day, night after night, influence millions to view life through lenses of misleading unreality, just so there is a grave danger in that other field of daily receptivity to try to make our ears believe that they hear a symphony of Beethoven when actually they are hearing something more or less distortedly different.

A false alarm? Perhaps, and perhaps that music-teacher is but an isolated fanatic who a few days ago gave vent to his gaping enthusiasm for the potentialities of radio in the following manner: "Education in music, heretofore," so he argued, "was based largely on the necessity of making music yourself if you wanted to listen to music. This meant an economically absurd waste in terms of musical labor and the animation of mediocrity. Hereafter, radio will eliminate that waste. Only the musically fittest will be needed and survive to supply the demand for music. The day is not distant when one, two, or three orchestras of picked artists will furnish the orchestral fare for the whole nation and into the remotest hamlets, thus releasing inferior musical talent for fields of activity where a shortage of labor already makes itself felt." And so forth. Finally he played his trump-argument: "You (meaning me) belong to those who have always preached the gospel of more good music in the homes. Radio has come to your rescue: it puts good music back into the homes where it belongs. But with this difference, that instead of John and Joan attempting Chopin in a feeble, amateurish way, and diverting their minds to digital problems, they will absorb without mental or physical inhibitions the master-works in interpretations by supreme masters of the craft. The difference in gain for their esthetic education will be incalculable." And so forth.

Have I become a centenarian, if the surface-plausibility of such glittering arguments leaves me cold? In a way, of course, I admire my friend's theoretical willingness to deprive himself and countless other hard-working colleagues of only average musical gifts, of their daily bread and butter. An inevitable result, if, by a sort of eugenic selectivity, he were permitted to restrict the musicians' guild to the minimum of exceptional members required to materialize his somewhat visionary vision of the musical millennium. Now, while I applaud his urge for self-effacement, I do not admire his logic, nor his naive willingness to confide the destinies of music to the tender mercies of a few distributing centers of music controlled by raw recruits, corporals, captains, colonels or generals of industry. Of all the ills from which our musical life, creative, re-creative or receptive, already suffers, the commercialization of music is anyhow a stench in the nostrils of some of us.

At best, my friend would witness a listening America, not a singing America. Granted that a nation cannot be made musical, unless it constantly listens to good and the best of music, but mere listening is not enough. One does not become a Beethoven or a Toscanini by merely listening to music, and I doubt exceedingly that one may become even a first-class listener to music without somewhere and somehow having tasted the drudgery, the hard labor, the mental and physical discipline that goes into the making of music and of a musician. Precisely for that reason I take the very opposite view of my friend: I want to see the number of those who teach and who study music actively and not just passively increased by every legitimate means. Barring only those children (and they are comparatively few) whom cautious tests would prove to be unmusical, I certainly side with those educators whose slogan is "good music for every child and every child for good music," provided the scheme envisages a proper balance between music-making and music-hearing. Many millions will drop out of the procession later on, but millions will remain true to the cause and I dare say that even my friend would find it easier to pick exceptional talent for his purpose from a bumper crop of potential musicians than from the restricted confines of a hot-house.

He preaches the gospel of quality *versus* quantity. So do all of us for whom mere quantity presents no particular fascination. Or rather, we preach the gospel of quality *plus* quantity. That is to say, we hope and work for the day, when, for instance, the number of music teachers really qualified to teach music to the children either privately or publicly will no longer lamentably fall below normal requirements. What perplexes me in that connection is to see the musically most delicate years of the child's mind entrusted so often in the schools to teachers who are not musicians, however fit otherwise they may be for their pedagogical jobs. Or, is it merely a layman's innocent notion, if he believes that we shall not reach a reasonably ideal state of affairs until not only the supervisors are capable musicians but also, without exception, the teachers whose direct contact with the children he supervises?

But to return to my main thesis: what of it, if John or Joan play or sing some wrong notes? They are but what Arthur Bodanzky wittily calls the misprints of musical performance and can easily be corrected by a teacher who hears them. At any rate, I, for one, prefer a musical civilization in which countless Johns and Joans play or sing—collectively—countless wrong notes, but at least try to *make* good music part of the time, to a musical civilization in which the same Johns and Joans would merely listen to music all the time and, worse still, would switch music on or off very much as they would electric lights and at the mercy of those who furnish it for so much per kilowatt hour. Surely, electric light is a wonderful thing to dispel darkness, but, after all, it is artificial and not the least of my perplexities is to see Mr. Edison rated by some efficiency engineers higher than Mr. Sun.

Give me a youngster who now and then insults my ear with an atrociously wrong note but who plays it with reverential enthusiasm for a Beethoven and seeks to impart his zeal to others, and I do not protest; but mislead that same youngster by the powers of persuasion into a belief that what he hears in the present era of "loud-speakers" and the like is Beethoven as he ought to sound and I protest violently. In the one case, the musical truth honestly but imperfectly stated; in the other, a perfect statement of the musical truth but falsified in transmission. In the one case, wrong notes and crudities galore; in the other, correct notes (or none at all), crudities of a different kind galore and throughout a brimborium of false tonal values. In art, however, just as in life in general, false value means cheating and forgery. Indeed, in art, false value by those who know better, yet pretend to give true value, is a crime worse than murder.

Possibly, if I repeat it often enough, the radio idolators among you will accept my word for it that my remarks do not detract in the slightest from the obvious actual educational value of radio even with all its present horrors. My grievance is not against radio which, indeed, occurred to me merely for purposes of argument; my grievance is against a state of mind, apparently less perplexed than my own. It is the state of mind of make-believe, the same state of mind which tells the children to look on horribly sentimentalized, insipid, fancy-pictures as portraits of Beethoven, which drags jazz into the schools on the insulting theory—insulting to the intelligence—that jazz is the one and only kind of truly American music, and the same state of mind that compels us music-publishers altogether too often to seek the salvation of our pocket-book, if not of our souls, in the promulgation of dubious music, dubious by every esthetic standard set by Beethoven and his compeers. But what is one to do? One seeks to maintain a reasonable level of musical decency and still thousands upon thousands of music teachers persist in preferring wares of plainly inferior quality to such the quality of which the critically-minded American music-publishers among us would be willing to guarantee under oath. Probably it always was thus and always will remain thus because good taste, if not born with one, cannot be taught but only simulated and unfortunately will always remain comparatively rare by comparison with poor taste. Even so, my perplexed mind wonders at this curious phenomenon: The poorer a manu-

script-composition is, the longer, as a rule, the letter of self-recommendation will be which accompanies it. A queer sense of humor or just another queer species of make-believe? I wonder!

MUSIC APPRECIATION WITHOUT MATERIALS

FRANKLIN DUNHAM, *Educational Director, The Aeolian Co.*

At first glance, the title of this paper would seem to be ridiculous—or at least misleading: but the plain truth of it is that a great many teachers are teaching music appreciation handicapped by a lack of materials and a great many others are unconsciously teaching the subject without special materials or special time, by simply allowing the residuum of their splendid work in singing or in orchestra to become a basis for appreciation to their pupils.

I hold no brief for those who struggle along with the lack of a victrola and a reproducing piano, when a better effort would make these means of propelling their work a reality. I am one of those people who believe if you want a thing enough, you get it—but, always, of course, at the sacrifice of something else. So if you value a performance of a cantata at commencement or an orchestra or band concert before the Civic Club, more than you do the joy and understanding of the music performed—that is exactly what you get—a performance.

George Gartlan loves to tell the story of the New York Orchestra which, after a performance of Strauss's *Till Eulenspiegel*, and also hearing his explanatory story, came to him in groups afterwards and said—"Do you know, Mr. Gartlan, that is the first time we knew what the *Eulenspiegel* was all about."

This, then, is The Great Divide! The musician has been willing to perform frequently without understanding the composer's intent, and the audience has been willing to listen without either knowing what the composers or the performer is intending to bring about. It is this lack of positiveness in music performance which has, up to this time, alienated the pedagogues who demanded results from time expended—results as concrete as those expected from any other well-taught subject in the curriculum.

For the second type of teachers of which I spoke, I hold no brief either, if his or her inclination is to be satisfied with work well done in performance alone. However, the teacher I do respect is the one who, burdened with many hours of teaching or administration, must accept a standard of performance below his own ideal but who, with it all, saves the day by making the work a breathing, vital thing through the inspiration of his own contribution to the composition performed.

Music is a personal thing. I cannot live it for you any more than you for me. Yet I have seen appreciation lessons with good materials, fine recordings, ruined by teachers who insisted that *their* (or the books') interpretation must be their pupils'. Rather would I have the teacher who had no special materials but who made every performed work an appreciation lesson through her contribution from her own musical background, than

the one with a fine library of recordings, a reproducing piano and a victrola and nothing but a supreme trust in the Almighty to guide her!

So then, the manufacturers of recorded music have a great responsibility: not only to present the best works perfectly performed but to see also that those recorded works are correctly presented.

Whether they have risen to this responsibility is yours alone to judge. Why has the Victor Company, for instance, maintained such a splendid staff of teachers travelling all over the country? Why has Mrs. Clark labored day in and day out—beyond all hours usually given to work done in commercial pursuits or even in professional ones? Why have they, who are proud to have been associated in the various phases of this appreciative work, been willing to make sacrifices equal to or greater than any supervisor or musician in this broad land? Simply because they have a responsibility to the children of America, to the teachers of America, to the composers they represent, as great as your responsibility to your superintendent of your school board, but more important, to be sure, because of the vast extent of the influence wielded by the material available and its correct presentation.

There are bad records like bad pennies; there are bad rolls like ghosts that rise up and haunt us; but our compensation shall be great, if we can be assured that we discover these counterfeits quickly and get them out of circulation at once.

The radio has become a tremendous force for both good and bad: bad tone frequently, bad music more frequently; likewise a little fine music like the Symphony programs broadcast from New York, Ohio, Michigan, Missouri, and Illinois. With this, the responsibility to the grown-up as well as the child, becomes manifest. Alice Keith in Cleveland, Edith Rhett in Detroit, Margaret Lowry in Kansas City, Mrs. Fryberger in St. Louis, all graduates of the stern school of experience, stand as guardians of not only what the children shall hear but how they shall be guided in their hearing. The concerts of the New York Symphony explained by Walter Damrosch and the Boston Symphony explained by John Marshall are instances of particularly intelligent preparation for adult listening. But how much greater their results would be, could they conduct work with recorded music as we do in school, before the initial listening to the big concert itself—so that the minds of their listeners could greet themes like old friends and mark introductions or beautiful cadenzas like familiar quotations in a gloriously well thumbed book.

This, then, is a new responsibility we have all assumed—suddenly a great public has been thrust upon us and it is now our job, makers of music, performed and recorded, to see that that public is *not disappointed!*

PUBLISHING AS A PROFESSION

By ADA M. FLEMING, *Chicago, Illinois*

Surrounded by books of every sort, on every hand, it is small wonder, perhaps, that the average person thinks little about what a book really means. How does a book, which is only a dream in the beginning, become a reality? What are the steps between the inception of a book and the finished product?

We in this audience are especially interested in school music books. The authors are our friends, the books are our tools; who reaches out a hand to the author on the one side and supplies us our tools on the other? Who is this middle member of the triumvirate and what is his part in the success of school music?

He is the publisher, simply taken for granted sometimes, though really a member of a profession that demands a higher standard of professionalism than is currently appreciated. Not only is the school music publisher, of necessity, a man of literary and musical attainment, but he must have technical knowledge and commercial acumen and actual experience in the field of school music if he serves well.

The publisher must supply not only present requirements in the way of material, but he must anticipate the trend of education and the demands for new material. The publisher, more than any other single contributing factor facilitates forward movements in education.

There are three great departments in the modern publishing business—the editorial department, the printing department, and the sales department. It is with the editorial department that we are chiefly concerned in considering the subject of "Publishing As A Profession", because the editorial department is the judge of values; it is the court of decision; it is the source of supply.

The editorial department of any publishing house must, therefore, be professionally the most highly organized department in the business. Its great duty is the study of the field of education, the workers in the field and the materials at their command. Expert surveys of school work, wise evaluations of results, an open ear and a sympathetic attitude toward the "needs" as educators see them, these make publishing a profession of unusual demands in the way of scholarship and resources.

The field of education cannot be studied from a desk; a survey of school work cannot be made from an office. These activities require actual and prolonged and wise observation on the part of educators of experience and good judgment, and the editorial department is organized accordingly. Guided by their surveys and by surveys by the National Department of Education under the direction of the Commissioner of Education, the publisher is in a position to deal with authors.

Occasionally the publisher takes the initiative and suggests to teachers who are getting results of an outstanding nature the preparation of manuscripts for publication. Usually, however, books are evolved by teachers

from the needs they feel which lead them to put ideas in form available for classroom use.

A word concerning the editors of school music courses: their names make a notable list of successful supervisors of music, beginning with Luther Whiting Mason, who was the first music supervisor to prepare a course in school music, followed by Henry Holt, John W. Tufts, Frederick Zuchtman, Messrs. Ripley and Tapper, Eleanor Smith, Robert Foresman, M. McLaughlin and George W. Veazie, McConathy, Miessner and Birge, Hollis Dann, Gartlan and Gehrrens, Giddings, Earhart, Baldwin and Newton, to say nothing of musicians like Horatio Parker, Walter Damrosch and Henry Hadley and the hundreds whose selections we sing in glee club and chorus and play in band and orchestra, who have made outstanding contributions to the cause of school music.

Music in the schools is an exceedingly broad subject and involves much more than a knowledge of music; much more than a knowledge of applied pedagogy. School music books demand research work of higher order, and unusual power of organization, because they are compilations of music selected from the entire field of musical literature. From masses of manuscripts editors must select, try-out and assign to its proper place in a graded system, material that shall give pupils cumulative knowledge and enjoyment that will have emotional and educational value throughout life. This is the work of years, as a rule.

Then comes the work of the printing department. Painstaking is the perfecting of innumerable details in the printing department. The typography, the paging, the binding, the illustrations, make or mar verse and music. Wearing qualities and cost of production as well as appearance must enter into consideration, for the artisan as well as the artist may be called upon to choose textbook material.

The making of books from the standpoint of printing is highly professional. Texture of paper, color, arrangement of phrases to accommodate eye-span, proof-reading—all these things require training of an unusual kind.

From the editorial and printing departments the publisher turns his product over to the sales department. Here again, professional experience and training are demanded. Character and diligence and judgment and patience and courtesy and tolerance are characteristics that win friends for the publisher's product, but in the last analysis success of texts is due to the beauty and worth of their content in the lives of boys and girls; to their teachability and adaptability to varying conditions and changing situations.

This is why the school music publisher looks upon his work as a sacred profession, and the supervisor who is familiar with the making of school music books of today looks upon them almost with awe and turns their pages with a certain reverence.

WHAT CAN MUSIC DO TOWARD ENRICHING LIFE IN RURAL COMMUNITIES

C. A. FULLERTON, *Iowa State Teachers College, Cedar Falls, Iowa*

Anyone who will attend township, county, state and national farm bureau meetings will be convinced that these rugged farmers are doing some rugged thinking and that they have as much in common with the founders of our government as any other group of people within our borders. They think deeply in matters of government and economics. They are waking up to the fact that they are imposed upon. They have endured an unjust taxation system which has compelled them to furnish money for educating other people's children when their own children have been deprived of their just share of educational privileges. They have submitted to special legislation in favor of manufacturing interests and special provisions for protecting American labor, and when they have asked for some governmental aid in helping to get agriculture on its feet, it has been denied them.

The farmers are by force of circumstances not only becoming serious students of government and economics, but with the aid of the agricultural colleges, the agricultural press, and the extension work of various educational institutions they are becoming scientific in their attitudes; and the scientific attitude is more than 50% of the results of scientific study. The tragedy of the situation is this: that most of the scientific work done in behalf of the farmer has pertained to crops and stock. Very little of it has been done directly in the interests of his children, except that recently the movement for good health has been extended into the rural districts. When a just system of taxation has been developed, farmers will be able to provide consolidated schools for their children and the particular problem to which I am addressing myself today will be easy of solution because music can be taught as successfully in consolidated schools as in any graded schools.

The one-room school, generally poorly equipped and taught by a teacher of rather limited training, furnishes a striking contrast to the general life of the community in which it is located. The community in general has reached the automobile stage. Many of the one-room rural schools haven't arrived at the horse-and-buggy stage—nor even at the lumber-wagon stage. They hark back to the days of the ox cart. The automobile, the motion picture, the phonograph, and the radio have combined to get the farmer out of his isolation. But even in the presence of all these agencies, his children may be hopelessly behind the times in their educational development; and if his children are going to grapple successfully with the problems that are to confront them later, it is a matter of supreme importance that they receive *good* educational development. We are dealing today with merely one phase of the education of the farmer's children and in the nature of the case it is not the most vital phase. Means of subsistence come first. If the farmer cannot, as a result of his efforts, feed and clothe his family, he moves to the town or the city and takes his chances there. But after the bare necessities of life—food, clothing, and shelter—are provided, those

phases of education which have to do with wholesome enjoyable recreation for the farmer and his family are of as much importance as anything else, for the emigration from the farm to the town and the city is not based wholly on economic grounds. What the farmer's boy does with his leisure hours furnishes a better basis for predicting his future often times than what he does while at work in the field; and if the farmer's boys and girls do not find a reasonable amount of enjoyment available for their leisure hours, they are inclined to go where they think they can find it. Mere leisure hour enjoyment, however, is not necessarily much of a resource. In order to place a value on enjoyment, it is necessary to know what is being enjoyed. This could be well illustrated with the radio. All sorts of stuff are floating around through the air. The radio is making its way into the homes of most prosperous farmers. Its presence there is justified merely on a business basis. Probably its largest function, however, is along musical lines. Whether the farmer with discrimination tunes in on the most beautiful music that the world has produced, or sets his instrument for the cheapest trash that is disturbing the country with its blatant emptiness is a very vital matter for him and his family. The price is the same for both.

My subject today is the enrichment of rural life through music. For fifteen years I have given special attention to this subject, and I propose today to give you the benefit of my experience to the extent that I can in the time allotted me and to make what I say very practical. It is a comparatively easy matter to issue a long series of well-balanced sentences on such an alluring subject as this, but unless we can come to the rescue of the one-room rural schools with some specific, practical help, we may as well divert our energies in some other direction. The fact that the teaching of music successfully in one-room rural schools as we find them is a big undertaking is really a good challenge to a teacher. It puts him on his metal to go where the need is the greatest and where the conditions the most unfavorable. If one were to visit a poorly equipped one-room rural school taught by a poorly equipped teacher and then try to develop a system for teaching music in rural schools that would harmonize with the rest of the school procedure there, he probably would not be able to arouse much enthusiasm on the part of the pupils or the teachers; but if he goes out among the farmers who are using scientific methods in dealing with their crops and stock and who are in touch with the activities of the world through the radio, the moving picture, and the press, and then sets out to develop a system of music teaching that will fit into the actual life of the rural community, he will find a different reception on the part of the pupils and the teachers.

The radio is certainly to be reckoned with in our plans for music in rural schools. We shall use it for our point of departure in considering the various phases of this subject. Obviously the musical value of a radio in the home depends upon the musical taste of the family. The good that the radio will do far exceeds the damage that it will do, for music of real beauty and power ultimately will always win in a contest with what is cheap and vulgar. It is easy with the radio to select what you want. A simple twist of the wrist does it. It is no unimportant part of our efforts

in teaching music in the rural schools to develop in the children such an appreciation of what is worthwhile in music that they will profit by the opportunities the radio affords. If a farmer is a jazz farmer, if he has a jazz wife and jazz children, if they have jazz furniture in the home and jazz pictures on the wall, if he has jazz machinery on his farm, and if he rides to town in a jazz automobile, then he would at least be playing a consistent role if he sets his radio for a jazz station and leaves it there. But there are very few such farmers. A farmer is very closely associated with nature, and nature doesn't jazz much.

Fifteen years ago when Iowa State Teachers College at Cedar Falls took on some of the one-room rural schools in the vicinity for demonstration schools, I went out one day to see what could be done to get music on its feet in these schools. I found a school that was fairly typical—there were eleven children, a cabinet organ with no one to play it, a good sincere teacher that had had some training in music but who was not quite able to stand before the class and present a song satisfactorily. While I was sitting there witnessing her efforts, I realized that she was undertaking to do a harder thing than I had attempted in my fifteen years of work in the music department of the Teachers College. At the end of my visit to that school, I had arrived at the conclusion that there was one way and only one way for the children in that school to get musical training of value at that time, and that one way was to have a good singer make a phonograph record of some attractive simple songs well adapted for the purpose and then have the children first listen to the songs and then participate with the instrument in the singing of the songs, with the children singing only the very simplest parts at the beginning. I took the matter up with the Victor Talking Machine company. They made some records; the children accepted them with enthusiasm; we have been using them ever since. In the very nature of the case this process of teaching music to children is an interesting process. It involves the element of contest. I haven't known one group in fifteen years that has failed to respond with a snap in their eyes when the phonograph presents the challenge to them. It seems to say to the children, "Can you do this?" and seems to get invariable responses, "We shall be glad to try." The outstanding essentials of good music teaching are involved in this simple process. First, the right ideal is held before the class because the song is sung correctly. Second, a maximum of interest is maintained in this way because every step in the process includes a contest with the instrument, and if a series of contests is so well graded that the children by gradual procedure get the habit of winning in the contest, continuous interest is guaranteed. Third, good tone quality on the part of the children is almost assured, for it is frankly impossible for children to sing coarse, strident tones and keep with the instrument, and even if there may be some unfavorable characteristics in the phonograph tone, children seem to be incapable of imitating them. Fourth, the phonograph furnishes an ideal basis for applying the principles of standardization tests to elementary music teaching. The instrument furnishes a 100% standard, and if the minimum essentials in music are carefully presented so that

practically all of the class pass a 100% test; a preliminary musical experience of the highest value is assured.

It might be of interest to note how our standardization tests with the phonograph got under way. Soon after the Victor Talking Machine company made the special records that we have been using, Dr. A. E. Winship, editor of the *Journal of Education*, came out to visit the one-room rural school referred to previously. I had the class on the floor in the front of the room singing together as a group. After a few minutes, Dr. Winship said, "I would like to have this little girl try that song alone"; and that proved to be one of the times that Dr. Winship started something. Our course of study for teaching music in one-room rural schools with the aid of a phonograph, which we have developed during the intervening years, and which is outlined day by day for thirty-two weeks, contains at the end of every week's work some kind of standardization test with the phonograph, the first of which was taken by the little girl at Dr. Winship's suggestion.

One of the outstanding points of contact between the life of the community and the rural school is group singing. We find that the best approach to group singing in the rural school is to go directly at it. For over a year now we have organized choirs in the rural schools, the choirs consisting of the number of pupils above the third grade that can sing a series of ten songs accurately with the phonograph. The plan makes a strong appeal to the community for obvious reasons, as these choirs can be assembled from the various schools and sing these songs for township meetings of any kind, such as farm bureau meetings, etc. The five children's songs selected for next year are:—The Fiddle, Singing School, Dancing in May, A True Story, and Soldier Boys. The five Standard songs to be used for community singing are:—Old Folks at Home, Battle Hymn of Republic, Juanita, America, and America the Beautiful. These songs are all on records. The children in all the choirs learn to sing them in exactly the same way. Just imagine that at a township farm bureau meeting these little choirs from one-room rural schools are assembled into a township choir. Think of the satisfaction those farmers are going to have hearing their children sing like a trained chorus. Then in the spring when the county superintendent assembles all these choirs in a county chorus to sing at a Spring festival; what a real thrill people will get from hearing such beautiful singing coming from such an unexpected source! In Muscatine County, Iowa, this work was begun more or less systematically last year, and at the end of the year a chorus of 125 children, every one of whom had learned to sing the ten songs accurately with the phonograph, assembled in Muscatine and sang to a large audience the list of ten songs. Considering the fact that these children had all learned these ten songs by imitation from the same Victor records, we should not have been surprised that after a forty-five minute rehearsal they were able to sing like an experienced chorus. But such was the fact although some of them had never seen each other before. The audience joined with the children in singing three of the songs and it is planned for next year to have the audience join in the five

standard songs. These five standard songs are all included in the fifteen songs selected for use in general community singing by the farm bureau. It is part of the plan to have the leaders of community singing in the farm bureau standardize their singing with these same records. In a comparatively short time group singing in a state may be transformed if persistent effort is made to standardize all group singing with the phonograph. The results are almost magical when the inaccuracies generally present in group singing are eliminated. There is no other phase of education that has been improved so much by any invention, barring the alphabet and printing press, as music education has been improved by the phonograph. Detailed directions are furnished to the song leaders in farm bureaus, or any other organizations, showing how we standardize community singing with the phonograph. In singing America, the singers are requested to sing with the phonograph in the second, fourth, and sixth phrases, and listen to the instrument in the other phrases. In Old Folks at Home, the instrument alone takes the first two measures; the singers join the next two, etc. In Juanita the instrument alone takes the first four measures; the singers, the second four, etc. In the Battle Hymn of the Republic, the instrument alone takes the first two measures; the singers, the second, etc. In America the Beautiful, the singers sing the first two measures; the instrument, the second, etc. Later the process is reversed in these songs, and finally the entire song is sung.

The Women's Division of the Farm Bureau is being very efficiently conducted in some rural communities and is doing much to stimulate and standardize community singing. Parent-Teacher Associations are developing in some rural communities. They furnish a fine opportunity for correlating the work of the schools with the community life. The singing of combined choirs from the rural schools will be very acceptable at these meetings.

Girls' Clubs are flourishing in many rural districts. Those who are conducting them will appreciate what is done with the rural school choirs. Where the schools are large enough, we sometimes divide the choir into a Boys' Glee Club and a Girls' Glee Club. When these boys or girls meet in camping parties or in clubs of any kind, successful singing is a simple matter.

The work that we are doing in the rural schools, standardized with the phonograph, leads naturally to singing festivals instead of singing contests. In Emmet County, Iowa, last year, however, there was held a boys' and girls' institute and they are planning another one for this year. Contests, in singing, and in the simple standardization tests with the phonograph, were held between one-room rural schools. One feature of this institute was a singing contest between the consolidated schools of the county. Preliminary to this institute, the one-room rural schools had been checked up on their records in the standardization tests for the first few weeks of the course. This boys' and girls' institute, which so far as I know is the first one of its kind, seems to possess great possibilities.

In conjunction with the extension division of the Agricultural College at Ames, Iowa, we have attempted to promote singing contests between the township units of the farm bureau organization. A scoring system was developed. A considerable number of townships were represented by singing groups. The contest was held at the annual county picnic in June. The contest was under the direction of a committee of five members of the Farm Bureau appointed by the county Farm Bureau president. Three rules were adopted: 1. All farm people in the township shall be eligible to take part in this contest for their township. 2. Township Farm Bureaus entered in this contest may secure assistance from school teachers in the township and others for which they pay no fees. No township shall hire talent or leaders. 3. Reports of music at each four monthly meetings shall be made to the chairman of the County Music Committee.

Score Card. On the basis of a grand total of 1000 points, 400 points were given for having two community songs and two special musical numbers at each township meeting. In order to encourage the township units to have music on all their programs the points were granted for *having* the music regardless of how it was performed.

300 points were granted for each township for presenting music at the county picnic.

150 points were allowed for one standard song selected by the committee and 150 points for another song selected by themselves.

The quality of the music presented at the county picnic counted 300 points: tone quality—100 points.

Technique (including rhythm, pitch, attack and release)—100 points
Interpretation—60 points

Balance—40 points

The county contest was in every way successful. Unfortunately, the building where it was held was entirely too small to accommodate those who desired to attend. The success of the community singing at this meeting was pronounced.

During the past winter at the Agricultural College at Ames, there was held a contest between rural orchestras, the first of its kind so far as I know. The success was so pronounced that, no doubt, it will become an annual affair. Several orchestras entered, some of them rather small and some not very well balanced; but on the whole they were an agreeable surprise. In the main, the material used was of good quality. One of the orchestras, conducted by Bruce Lybarger of Osage, Iowa, did work of decidedly superior character. They would be heard with satisfaction by any audience. The wide range in both quality of material and performance illustrated in a striking way the desirability of contests.

Now, having approached this problem from the standpoint of the community life, let us give our attention to the rural schools themselves, and the one-room rural schools are what I am dealing with today. Our problem is that of developing musical ability and musical appreciation in the pupils attending them. There are some outstanding examples in the country of what may be done when a teacher of superior quality sets out to determine

what are the educational possibilities in a one-room school. Some of these outstanding schools are making a valuable contribution to rural education, but as they include less than 1% of the rural population we must not allow these exceptional cases to confuse our thinking.

The music teacher who sets out to help the rural teacher to teach music effectively is certainly confronted with a real challenge. The natural way for children to learn is by imitation. The best educational record that any individual ever makes is probably before he goes to school—before the age of five, when he is coming into the use of the mother tongue—when he learns a thousand words, more or less, purely by imitation before he ever sees his teacher. This natural power of imitation possessed by every child should be eagerly utilized by the music teacher. But what are the rural children to learn by imitation? Many wrong words learned in childhood by imitation will cling to them through life even if they take a college course. The phonograph performs a wonderful service in the schools by correcting bad habits, but it performs a service that far transcends this by the prevention of bad habits. What a wonderful saving there would be in the development of good habits in speaking English if the language learned by imitation by children before entering school could be all good language!

During the past fifteen years we have worked out in detail a course of study for one-room schools beginning with the very simplest possible elements in singing and in rhythm development. In order to have it possible for children to do the work outlined, we found it necessary to undertake at the beginning only what is extremely simple and then proceed so gradually that it is about as easy to do what is undertaken as to miss it. We also found it necessary to get as much enjoyment as possible into the process. The course is based on imitation in both rhythm and melody and the children participate with the instrument in some degree in every exercise, but a mere rote singing program will not in itself give entire satisfaction for a very long period. Normally young Americans need to feel growing power within themselves in order to maintain a high degree of interest in what they are doing. It is easy to give the rural schools some rote song books, but as a matter of fact the best educational devices that have been developed by the race are needed to make it possible for the children in the rural schools to learn rote songs.

The first step we take in teaching a rote song with the phonograph is to have the children listen to it a few times. The second step is to have the children sing with the instrument some very simple part of the song and listen when the more difficult part is being performed as outlined in the course. This process is gradually developed until the children can sing the entire song with the instrument. Where there is no phonograph at hand, the teacher, if she is able to do so, may take the part assigned to the phonograph in this course of study, or if she cannot sing and can play an instrument, and there is one at hand, the instrument can take the part assigned to the phonograph. If neither of these plans can be carried out, perhaps some of the more musical children can take the part assigned to the phonograph. If none of these substitutions can be made, it is necessary to

choose between getting a phonograph or not having the music. Our course of study, however, is constructed as it would be if there were no phonographs.

Skill, which is an absolute necessity in music, is developed in this program by an interesting combination of work and play, which excludes drudgery.

The question that I now propose to spend a few moments on in closing this discussion is—What can the members of this conference do to help rural school music? Experienced supervisors have reason to be interested in this subject because they have pupils coming from the rural districts into their graded schools. The fact that such a large proportion of children are absolutely denied the influence of music in their lives must appeal strongly to an organization whose slogan is "Music for Every Child and Every Child for Music." Sensing the real condition in which rural music is, is the first step in providing a remedy. Since the musical training of the rural teacher is almost the whole problem before us, a large number of the teachers of this audience are in the position to help.

Generalities count for little in the musical training of the rural teacher. We must give her specific directions for doing specific things and the way to make the best use of the limited time available for training the rural teacher for the music work is to find out first what is the most effective way to teach music to the children in the rural schools and then put the teachers themselves through the same process. Even in a one-hour session in the rural section of a county institute, several simple rhythmic devices and a couple of attractive, simple rote songs can be so completely developed that nearly all the teachers could carry them out and give them to the children, and the process made so interesting that the teachers will have a desire to give them to the children. A considerable part of the expense of running the average county institute comes from the farmers' pockets. Should we not plan to have them get some returns?

Another opportunity for music supervisors to help in rural music is in the normal training high school. Let me suggest that you spend a half day in a rural school and learn what their needs are and then develop your work along those lines.

It is the teachers colleges and normal schools that have the greatest opportunity to help in rural school music, and it is fitting that they should make good use of it, for in some of these institutions, at least, the farmers have paid more than half of the expense of erecting every building on the grounds. The special work is for the teachers college and normal schools to make an intensive study of the rural schools and rural conditions and adapt their methods of procedure accordingly. The danger is that the farmers' educational program will be dominated by the traditions and methods of procedure developed in the large centers of population. The plan of having the large centers of population finance the farmers, govern the farmers, and educate the farmers has worked better in the past than it is likely to work in the future if I can read the signs of the times.

In the twelve weeks' course of music that many of the normal schools offer for rural teachers there is opportunity for much practical preparation for effective work, if we break traditions and go directly to the vital phases

of the subject, but there is no time for lost motions. Even in two terms of such work, which is a very satisfactory allowance of the time, it is highly important that principles of efficiency be regularly applied; and the principles of efficiency should be applied to the education of the farmers' children for he uses them in his own work. Let me give you an illustration. Sixty years ago a farmer used a wooden husking peg attached to his fingers. This was followed later by one made of wire. Then this was much improved by one made of tin fastened to the wrist by a leather strap. Then in the evolutionary process husking gloves appeared, and after the experiments were exhausted they were laid aside. Now a hook is strapped to the wrist which enables the husker to separate the husks with the strength of his arm rather than his fingers, and at least one full-sized motion has been shuffled out. A farmer in the corn belt who would appear on the scene with an old fashioned wooden husking peg would be seized by some promoter of a street carnival, or he would find himself functioning in a side show at some county fair. The last farmer that I saw husking corn was riding on a machine which was doing the work.

The one remaining topic I wish to consider is supervision of rural school music. Throughout this discussion I have been considering the unsupervised schools, as they constitute our main problem. We have no supervision in Iowa except what is done by the county superintendent. When agriculture gets on its feet we hope to have county supervisors, or supervisors of even larger units. If six counties would equip all their one-room rural schools with phonographs, I would like to see an efficient teacher, a good practical musician who would enter whole heartedly into the work, take charge of them.

Those of you who make a special effort to make some contributions toward rural school music will find worth while compensations. The boys and girls are grateful for what they receive. Your pedagogy is put to the test at every turn and will profit much from your efforts to give them the *best* instead of the good. Children in the country, while often deprived of musical advantages, are naturally just as musical as children in the cities, and there is a keen satisfaction in helping to remove the barriers in the way of their musical development. I recommend it as a fascinating field for action and as a refiner for our methods of teaching.

THE POWER OF MUSIC IN THE DEVELOPMENT OF THE CHILD AND ETHICS IN THE MUSICAL PROFESSION

HERBERT WITHERSPOON, *President, Chicago Musical College*

(See Page 88).

STRENGTH AND WEAKNESS OF SCHOOL MUSIC OF TODAY

OSBOURNE MCCONATHY, *Director, Department of Music Research,
The Aeolian Company, New York City*

To one who has seen the wonderful development of school music since the early nineties of the last century the present situation cannot fail to be encouraging in the highest degree. The greatest strength of school music today lies in its very conspicuous presence in the school rooms in all parts of the country. In spite of occasional setbacks, there has been steady progress in the recognition of music in our public schools, and never before in the history of this country has so much intelligent consideration been given to the subject as a fundamental part of our educational system. The emphasis given music in the great meetings of the Superintendence Section of the N. E. A. in Dallas last February not only is indicative of the high regard now given it by thoughtful educators, but also gives immediate promise of even greater attention from our school authorities. Every music supervisor should have a copy of the proceedings of that meeting as a source of inspiration and hopefulness.*

The greatest weakness in the school music situation lies in the numerous distracting influences with which our lives today are surrounded. The movies, Fords, and the other conditions which have acted against the home as the center of family life, have had their effect upon music in the home. Even the talking machine, the reproducing piano and the radio have affected music in the home, because they have strongly influenced the present generation to consider music as a thing which may be taken vicariously. Now you and I know that real enjoyment and appreciation of music come only after some kind of active participation in music-making has given us a background upon which our pleasures in music may be based.

It seems to me that one of the things which ought to be considered in this resumé is the importance of the elementary grades in our scheme of music education. There is a most natural inclination to exploit the more spectacular results of high school music at the expense of the efforts which must necessarily be given to the work in the primary grades if our instruction is to be most healthy. The high school orchestras, bands, operettas and other courses lend themselves to display, and we should take full advantage of the opportunities to make our work known to the general public. But this must not be at the expense of the early grades. Possibly it would not be an exaggeration to say that the work of the first four grades is the keynote of our whole school music course, and that it is in these grades that the love for music must be established that must last throughout the school life of the child, and possibly throughout his whole life.

Fortunately the mistaken overemphasis on formal sight reading which has been so conspicuous in our schools during the last couple of decades seems now receding to a more normal condition. Of course there is ample room for differences of opinion as to the way sight reading should be taught and the degree of emphasis which it should receive. It seems to me that sight

* See pages 26-48 for report of this meeting.

reading should have a purpose, an immediate objective which should be obvious to both teacher and pupil. And that purpose should be the learning of a new song. Merely reading for the sake of power to read, merely reading a selection through and at once forgetting it, seems not only a futile waste of time and energy, but actually a harmful activity in that the pupil gains a false perspective as to the very objective back of his music lesson, namely, the lightening of his capacity to enjoy music. Every piece of music brought to the pupil's attention should be so beautiful and meaningful that he would wish to keep it with him always. And we should encourage this attitude, and should help him to learn the music so well and to develop his memory so strongly that he is able to retain and enjoy to the fullest the lovely music which we bring to him.

This leads to the consideration of the choice of music for the singing lesson. Unfortunately there is still a lot of poor music dished up to the school children of our country under the guise of music instruction. Often the teacher seeks to excuse herself for such offerings on the score that the children will not respond to a better class of music. I wonder if this is really the case, or if it is not more likely that the poor music is an indication of the state of musical development of the teacher. There is an enormous amount of the veriest dribble that finds its way to my desk annually as sample publications of various school music editions, and this leads me to suspect that the sale of such material is large. We teachers have grave responsibility, and far above the responsibility to teach music facts and abilities comes the responsibility to develop the taste of our pupils for the best music. This can be done only by keeping the music of the school room of the highest type. This does not mean that our music must be solemn and severe. Far from it. There is a wealth of the very finest music which is childlike and bright and cheerful. Let us see to it that our children have such music.

Another closely allied subject is the insistence which comes from many quarters for music which is 'simple.' The words 'simple' and 'easy' have become something of a bugbear to me of late, because so many teachers shrink from attempting to present to their classes any songs which appear to require an effort to master. The real estimate of the value of a song to our children is the joy and self-expression with which the song is sung after it has been learned, and not the effort or lack of effort involved in its study. If the teacher is filled with the beauty of a song and loves it, the pupils will not shrink from the effort involved in mastering it, but rather will find a joy in the effort itself.

Every music lesson must be a happiness lesson. Our music periods are too brief for anything else. Let us fill them with the happiness of music, music learned and sung with a full consciousness of its beauty and joy.

Music is a thing to be used. It is not simply to be learned and sung in the music lesson. A teacher recently said to me that she discouraged her children singing their school songs at home because so often she found younger children coming to school with a song incorrectly learned from an older child. To me her attitude seems utterly wrong. There are plenty

of fine songs. If necessary let us substitute other songs for the ones incorrectly learned, but let us welcome the display of interest shown by the children who sing their songs out of the singing lesson. Let us go farther. Let us see to it that our children are taught songs which correlate with every possible activity both in and out of school. There are songs which will help to clarify the geography lesson, the history lesson, the literature lesson, and a number of other school studies. There are songs which will have a place in his home activities and his contacts outside the school and home. Let us help him to take his music with him throughout the day. It seem to me that the word which will best characterize the objectives and aims of school music instruction in the coming years is the *Socialization* of music. Music must be made to function in the lives of our children, in school, at home, and wherever they may be. Let us learn our music so that it may lift our lives to higher planes of thought and feeling.

The love of music is not a thing which comes after a severe course of training in the facts and practices of music. But rather it is a thing which must be cultivated and developed with care and love as the child grows. The foundation for a love and appreciation of music must be laid in the grades, and must be assiduously cultivated from year to year.

There has lately been a noticeable tendency towards the vocational emphasis on music in the high school. Let me not be misunderstood when I say that in this materialistic age such an emphasis is unfortunate. For children who look forward to music as a vocation I am glad to see the splendid opportunities now offered for its study by many of our high schools. But we should carefully guard the school as a whole from becoming permeated by this attitude. Rather let the emphasis be upon the socializing influence of music. Let us offer courses which shall attract the less talented, and shall enable them to find emotional and spiritual uplift in music. This need in no sense conflict with the more specialized study of music for those so disposed, but it will give to the school as a whole a truer conception of what music really means in life.

Today there are at least three tremendous foundations devoted to the development of musical artists. This is splendid, and argues encouragingly for the next generation of American musicians. But I look in vain for a great foundation which shall devote its energies and wealth to the development of music in America as a social force. What we need most in this country is audiences. We need amateurs. It is my conviction that the music teaching of the past years, both in and out of the public schools, has aimed too strongly at professionalism in music. Too often our music teachers are merely disappointed performers. Let us uphold the profession of the music teacher as a worthy aim of the musically gifted. And let us even more insistently stress the worthiness of an ambition to become a well trained amateur.

This paper would not be complete without reference to the present insistence of our schools upon degrees for music teachers. In many ways this is a healthy attitude. We should be willing to meet every requirement which is placed upon the teachers of any other school subject, and degrees

are required of other teachers. It is a healthy and desirable state of affairs when the school authorities think of us as trained specialists in our field. But there is a feature of this situation which we ought to keep well to the front, and that is the fact that music is a skill as well as a knowledge. We must insist that due credit be given for the hours of practice involved in the acquirement of that skill. Too often the school is willing to accept as a music teacher a person who comes with a mass of college credits acquired in subject which may involve certain types of knowledge, but do not necessarily include the acquirement of skill. This is unfortunate, for first of all, the school music teacher should be a musician. The music teacher should know the history and the literature of music. He should be thoroughly grounded in the science of music as a form of human expression. And he should have acquired the skill not only to conduct the various forms of lessons involved in the school music routine, but also to express himself artistically in actual music making.

There are many other phases of school music which would extend this discussion too much were I to enter upon them. The problems which I have presented are familiar to you all. It seems appropriate, however, to express my opinion that the wonderful development of school music during the last fifteen years is due largely to the influence of the Music Supervisors National Conference. Let us, the members of that Conference, see to it that we devote ourselves to our own personal development so that we may become worthy members of our calling, both as teachers and as musicians.

THE LONG VIEW IN MUSIC CONTESTS

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Several speakers at recent conventions have stressed the fact that music contests have been in existence for centuries. This is true. But the ancient contests of Wales and the continent included all ages from the grandfather to the child, and music was not the sole incentive. In many cases the competitions were connected with the church and accompanied by religious rites.

The application of the contest idea to high school music as a definite part of the year's program with large geographic areas as the unit, originated in the United States. State high school music contests already functioning cover an area of 1,500,000 square miles and are available to 2,000,000 high school students. Such an immense organization for the promotion of music contests as a high school activity has never been approached previously at any place in the world.

The statistician would cover pages with figures and then tell us the amount of money spent by these thousands of contestants in carfare, gasoline, oil, and rubber while going to and from the contest centers. He would estimate the cost of housing and feeding these youngsters while attending competitions away from home. To this he must add the entrance fees, the cost of music, judges and prizes. Then compute the money value of time

devoted to rehearsals hour after hour, week after week for months before the contests. The totals of time and money spent on music competitions is staggering.

Such a huge investment must be administered carefully in order that adequate returns be assured. This paper will suggest ways of securing the greatest returns from the energy, time, and money spent in music contests. We will consider the dangers and possibilities from the standpoint of:

1. The school music teacher
2. The parent and private teacher
3. The judge
4. The administrator

1. The test pieces for spring competitions should be announced in the fall before school opens. Carefully chosen test pieces will aid the supervisor in setting a commendable standard for the type of music to be performed by her organizations during the entire year. It is true that some contests have not used the best quality of test pieces. In such a case those who are responsible have failed in one of the most pregnant aspects of the contest movement. The young music teacher in particular should welcome these lists as a guide to useful and worthy material. The value of the lists is enhanced when they are accompanied by suggestions for rehearsal prepared by musicians of mature experience. The teacher who wishes to increase her repertoire of desirable music for glee clubs, choruses, bands, and orchestras can well afford to collect the lists of test pieces used in the best contests over a period of years. These lists represent careful thought and selection on the part of a large number of individuals.

The supervisor will also cherish the comments and criticisms by the judges in previous contests. Judges' reports from competitions in which she did not take part will be of value because these comments testify to the items which are uppermost in the judges' minds. Even the supervisor who has never entered a contest will find a wealth of suggestive material in the printed criticisms of contestants from other schools.

It is apparent that the contest idea appeals to children of high school age. Competition gives incentive for intensive and sustained preparation. All teachers realize this but too many neglect to avail themselves of this motivation until the competition is near at hand. The wise teacher will begin the preparation of test pieces early in the fall and thereby utilize the stimulus of the competitive instinct at the very beginning of the year. The contest spirit is more effective in mild applications continued for several months than in large doses covering only a few weeks.

Communities take a great pride in the showing made by their representatives in competition with representatives of other communities. The community's interest in high school music can be aroused through contests. The teacher should capitalize this situation.

At the competition the teacher will learn from the successes and failures of other teachers. The members of her organization will profit by hearing other groups perform music which they themselves have studied carefully.

The ensemble concerts and other festival features of the modern high school competition should be inspirational to all participants and should give a broadened view of the importance of our art.

The small town boy proud of awakening manhood cannot hear sixteen or twenty boys' glee clubs in a competition followed by a concert in which they all unite and return home with the suspicion that music is for girls and lily-livered boys.

There are many other things for the teacher to gain from contests, but these will be mentioned in a later section. At present we will take time merely to suggest a few "don'ts" for teachers.

Music contests are intended to help you in your work. They furnish an incentive which will assist you in securing a maximum effort from your students. They give you a chance to evaluate your work in comparison with the work of other teachers, and they assist you in enlisting the support of your community for music in your school. This is what you are to expect and no more. If competitions are not worth while to you on this basis, do not take part. Loving cups, medals, certificates, and blue ribbons must be of slight consequence comparatively. If you must secure a prize in order to feel the contest worth while, you would better stay at home. Only a small percentage of those taking part can receive first prizes. You must carry with you to the contest the spirit which will permit you to accept the judge's verdict and congratulate the winner with a smile.

II. Parents seem to be necessities and private teachers are of great value, but handle them carefully as the contest approaches. Some parents are pleased to have their children compete in order to win prizes. Such evidence of the brilliance of their offspring casts secondary radiance on them. Fond Papa and Mama love to bask in reflected glory. Sometimes parents seem to feel that the primary radiance is theirs. Unfortunately the effect is not so pleasant when the child fails to win. It is then that the parent is insulted. Such parents are rather rare, but they appear now and then, and they require tactful treatment.

The private teacher is apt to cause more trouble than the parent. Occasionally a private teacher will want his pupil entered because of the advertising value to him in being known as the teacher of the winner. Such a teacher does not conceive of his pupil as anything except the winner. The moment any one enters a contest for its commercial value there is trouble in store.

III. Judges are of paramount importance. The judge must be a competent musician, familiar with public school music problems, with a thorough understanding of what contests are intended to accomplish, and a sympathetic insight into the efforts of teacher and student. It is a simple matter to find competent musicians, but musicianship is not the most important qualification for a judge. A contest which does nothing but pick a winner is of little value. A judge who can do nothing but name the recipient of a prize is useless. I have known eminent voice teachers who were invited to judge the work of high school glee clubs without having the slightest personal experience with such ensemble groups. The fact that "Mr. So

and So" won honors while studying violin at Petrograd conservatory does not prove that he will acquit himself as an adjudicator of a high school contest in one of our states.

The competent judge must be able to give suggestions which will be of value to each contestant. In some cases judges are given stenographers who will take down their comments; at other places they have score sheets on which to write, perhaps underlining specified items. In any case the judge should assure himself that he has contributed something of value to every contestant.

As teachers we realize that encouragement is usually of value and discouragement is rarely necessary. At a contest last fall an eminent musician judged a group of instrumentalists without saying a single encouraging word or giving a bit of constructive advice. These are some of his comments taken at random from his score sheets for all of the contestants. "Weak performance—Has nothing to say—Poor quality—Mediocre talent—Very stiff—Lacks foundation—Bad schooling—Conspicuous faults—No foundation technically or musically—No talent."

The father of one of the contestants informed me that his boy had returned home crushed and it was several weeks before he resumed the practice of his instrument. I had fostered that contest and devoted hundreds of hours to it, as a service to music study, but this judge sent a contestant home disheartened after he had earned the right to an appearance by winning his way through two previous competitions. This particular judge has probably contributed more to the mechanics of pedagogy on his instrument than any other person in the world, yet he lacked sympathy and an understanding of the motive behind the competition. No one would dare question his opinion as to the most competent performer. The prize was given to the proper contestant but the man was a failure as a judge.

A few years ago one of these excellent musicians who proved to be a worthless judge, annoyed me to the point of writing a letter to be sent to prospective judges for the following years. The letter was never sent, but you may be interested in reading it.

"Dear Prospective Judge:

"Before coming to our state as an adjudicator in our Festival, you should be familiar with the aims and methods of this statewide school music activity.

"Our Music Festival is purely educational in purpose and organization. It is not a two-day 'battle royal' with interest centered on the struggle who remains in the ring after his weaker brothers have been beaten down. It is prompted by a desire to serve the thousands of high school students in our state who will profit by an increased contact with good music. To this end we expect to encourage the pupil and assist the teacher.

"Our actions must all be prompted by sympathy for the pupil in his relations to music, and guided by the appreciation of the problems of the music supervisor and teacher in our public school system. Our motto is 'sympathetic and intelligent assistance to the pupil and his music teacher.'

"Your success as a judge in our Festival cannot be determined until months have passed and we have had opportunity to observe the results of your presence here. Every word you say while with us should be gauged by its ultimate effect. If caustic criticism will serve the best purpose, feel free to use it, but remember that negative or cutting remarks rarely stimulate a child to increased effort.

"The poorest contestant here has the greatest claim for your help. Do not permit a single contestant or teacher to return home without receiving encouragement, inspiration and advice from you.

Sincerely yours."

When a person is asked to judge a high school music contest, he should first ask himself "Will I be able to give something of value to every contestant who appears before me?", and the invitation should not be accepted unless this question can be answered affirmatively.

IV. Problems of administration are many and various. One of these was mentioned when I referred to the necessity for good test pieces. In reality these numbers are a specified course of study and should be chosen carefully as such. It is a wise plan to choose more than a year in advance and have the numbers announced by being sung and played at the state contest one year and used in the competition of the following year.

A second important item is the securing of judges. Some of the qualifications for a judge have been mentioned. Men with these qualifications are few. Of course their time is valuable and they are much in demand. A respectable fee should always be provided for the person who assumes the responsibility of judging your contest.

I wish to mention only two more of the many important problems of administration. These include the two most important advances in high school competition since its institution in America.

Several years ago the festival idea was added to a few of our competitions. This has taken the form of ensemble concerts in which all contestants unite, interspersed with recitals by eminent artists. This addition proves very satisfactory. It is possible that our festivals of the future may have competition as a rather small element. In my own state we use competition as an incentive to work in the fall and as a stimulus to district contests which occur fairly early in the season at fifteen different places in the state. The winners in the district contests are eligible to appear in the state festival. At this meeting the mornings are devoted to competition, the afternoons and evenings to ensemble concerts, artist recitals and other activities of a festival nature.

Much could be said of the desirability of stressing coöperation rather than competition at our festivals. The case is so evident that little comment is necessary. The value of the spirit of rivalry has had all of its good effect before the date of the state contest. The state meeting is valuable because it is inspirational and informative, not because it includes competitions.

At our Iowa Festival last year, the combined band of 672 players, the orchestra of 684 and the chorus of approximately 1000, afforded one of the most vivid impressions of the festival for participants and auditors

alike. Our orchestra had 152 first violins and 149 second violins. One passage which these 301 violinists played in unison gave a thrill which cannot be described.

Although the intonation and balance of these large groups was remarkably good, we looked to our artist recital as a lesson in refinement and finish in musical performance. Some of the children in the smaller towns of our state had never been in the presence of a real artist. The University of Iowa engaged a violinist to give a recital without charge to the participants in the festival. It was a revelation to more than one child whose aesthetic sensibilities were just awakening.

These festival features cannot attain maximum effectiveness without the whole-hearted cooperation of every teacher present. Students will unconsciously assume the attitude of their teacher. If he is interested only in winning a prize his students will fail to take their proper place in the ensemble concerts and artist recitals. The attitude of such a teacher would deprive his students of one of the great benefits of the festival.

The administrator with a "long view" will add professional recitals, ensemble concerts and other educational and inspirational features to his festivals to make them of greater value to public school music in his territory.

Within recent years we have begun to realize that these state festivals should contain meetings in which the teachers and supervisors may discuss their problems. This has led to the second recent forward step in the contest movement. The state competition should be the most practical teachers' institute possible. Demonstrations can be given because students are present from all manner of high schools; judges can act as instructors; and the teachers are there to sit in classes over which the judges will preside, or to take part in round table discussions in which each may profit by the other's experience.

At Iowa University we hope to make the State Festival worthwhile to teachers because of the institute features without reference to anything else. Teachers who do not have contestants in the festival are invited to be our guests in order to attend the round table discussions and profit by the meetings. The institute feature of our festivals is new, but it is of practical value and will bear increased attention.

The ideal high school contest is promoted by those who have a large vision and who are anxious to help every music teacher and her students. It uses competition as the original stimulus, but at the time of the festival lays equal stress on coöperative music making. Its only reason for existence is the desire to aid the student and the teacher. It does this by providing a music festival and an institute for the teacher. It has immense potentialities and if they fail of realization, it is because of the short sightedness of individuals. Those who enter the movement with the right spirit will find it of inestimable value.

In closing let me suggest that the North Central Conference appoint a contest committee to compile information about contests and be a clearing house for information and advice to states or individuals that are new in the contest movement.

JUNIOR HIGH SCHOOL BOYS CHORUS*

EARL L. BAKER, *Lawrence College, Appleton, Wisconsin*

During the past few years much just criticism has been directed against junior high school vocal music. Superintendents, teachers and principals have pretty generally agreed that what the grades and senior high schools are doing in vocal music is quite satisfactory. The junior high school vocal music however, has been a target for all sorts of criticism. In some cases the criticism has been just. Questionnaires sent out by our Music Education Department have revealed the fact that most of the difficulties arise because Supervisors do not understand junior high school problems.

The term "Junior High School" applies only to the seventh, eighth and ninth grades, no more, where these form a separate, distinct organization, housed in a building of its own and having no contact with the elementary or senior high schools. Its major purpose is to give the growing adolescent an opportunity to express himself through coming in contact with many projects, music being one of them.

Adolescence or pre-adolescence has attacked most of the junior high school boys and girls, bringing with it an epidemic of vocal ills, namely, changing of voice, so-called voice breaking, limited vocal compass, uncontrolled vocal utterances, hoarseness, etc. How to handle these vocal problems has suddenly become a nightmare for most Supervisors of Music. The Supervisor, being perfectly human, can use only his stock of past experience and his limited knowledge of adolescent idiosyncrasies; thus it is only natural that he try to treat the junior high school boy voice in the same way he treats it in either the upper grades or in the senior high school.

Now the Supervisor must be made to realize that the vocal ills of the boy of the junior high school age are caused by certain natural physiological changes. The anatomy of the larynx undergoes a sudden and great change. The glottis nearly doubles in size. The Adam's Apple, which is a protuberance of the larynx, appears as an extra appendage. The vocal chords thicken and lengthen and the boy's voice drops in pitch from four to eight tones.

During this vocal transition, unless he sings within a limited compass with a soft, smooth tone, the voice may be hard for him to control, will sound harsh, rough and unmusical. Just before the period of change many boys can sing with a beautiful soprano quality, carrying it in some instances as high as high C. A little careful testing, however, will also reveal a rich alto quality in most of these same voices. This low alto quality should indicate to us that puberty is already at work and the larynx is beginning to grow, and from now on, if the boy's voice is to be saved for future usefulness, he must sing a lower part.

It has been scientifically demonstrated that to force a boy to use his voice high in pitch just prior to puberty or during adolescence is to put a terrible strain on the already delicate throat muscles which control vocal utterance. Much research work has demonstrated that few boys who sing soprano until the last gasp sing much or with pleasant quality in later years. As the boy

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grows to manhood, with all of its physical changes suggesting growth, so must his voice gradually be trained downward to fit the growing larynx. In America we are developing few adult tenors. May not this be due to over-forcing of soprano quality in voices just before and during early larin-geal changes? May I plead with you members of the Conference to train the boy's voice downward? Downward for your tenor voices and still downward for your basses?

Our National Research Council is doing a splendid piece of work for all of us. I wonder if it would be asking too much of these worthy ladies and gentlemen to make for their immediate project the study and analysis of what seems to many of us to be the most important project facing the Supervisor of Music today, namely, a study of the conservation of the boy voice of the pubescent or adolescent age. At the minimum, it would take a period of five years to come anywhere near answering the question stated above. "What effect does forcing the soprano voice in early adolescence have on future tenor quality?" Certainly every possible angle of the vocal problems of certain groups of boys throughout different parts of this country, carefully indexing the frequency and results of vocal tests, analyzing ages, nationalities, types, masculine or feminine qualities among the voices, if worked out through scientific tests (and that is the only way to arrive at any truthful conclusion) ought to mean much to the future adult male vocal music of the United States.

Whenever a boy's voice breaks or goes to pieces, barring vocal diseases, and they are rare, it is because the voice has been forced, usually upward in compass, or the boy has been allowed to sing too loudly. In my experience, insistence on our boys singing what I term first and second tenor and first and second bass in junior high school four-part harmony, within a limited compass, has reduced vocal breaks, or loss of voice, to a minimum. In fact, I do not know of a single case of vocal inability in our schools. Recently five hundred of our boys from our junior high schools sang four-part harmony at a Music Clinic demonstration and every boy who could walk was there and sang his part with fairly good intonation.

Although I realize that I hold a contrary opinion to a great number of choral directors, vocal teachers and Supervisors of Music, I shall never advise a junior high school boy to stop singing during this period when he needs to exercise his growing vocal ligaments, exercising his growing muscles, bones and cartilages. Let him sing softly and within a restricted vocal compass, but keep him singing.

Adolescence is the emotional age. Is it not the voice that betrays love, anger, kindness and kindred feelings? It is my opinion that next to allowing a pubescent boy to force his top voice at the expense of his low voice, the pernicious habit of junior school principals allowing these same boys to yell unmercifully during so-called pep meetings and athletic contests does more vocal harm than the best music teacher can possibly eradicate during his limited time. It is very doubtful whether such yelling adds to the refinement or culture of the individual, to the true development of character, or inspires higher emotions.

Certain physical changes, growth in stature, enlarged respiratory system, and many other physical changes, all of which sap the energy of the growing boy, energy which in the past was used in developing their mentality, now must be diverted into channels controlling physical development. At this critical time, his blood vessels are growing larger, his face flushes easily, his temperature rises one degree and he is extremely bashful in the presence of the other sex. There is a sudden expansion of his entire physical body. It is indeed a clumsy age, for are not his bones growing faster than his muscles? The teacher, understanding this enlargement of the boy's entire physical plant and reckoning with the vast amount of energy which must be consumed to build and develop it, will take proper care in the selection of song material. That means, of course, that the songs must be very simple at first, with long, sustained tones and simple intervals.

There is also the psychological problem of the moody, sad, morose child who appears so frequently at the junior high school age. The heroic, self-conscious boy appears on the stage. A keen sense of humor is also apparent. The boy thinks of God as a friend in need in time of trouble and has a prayerful attitude.

Boys' real interests are expressed through the gang spirit. Practically all normal boys of the junior high school age belong to some sort of a gang. Its purpose may be to give him a greater opportunity than school allows to participate in and thus enjoy the gang games, such as football, baseball, basketball, etc. He now takes an active interest in hunting, fishing, building a shanty in the woods, camping. In some cases his gang organizes to fight other gangs, or their sole purpose is to smoke, play cards and go to the theatres. Most educators recognize the gang spirit at this age, but few realize that it is the basis of the boy's social life. Much research has demonstrated that in no instance is there a case on record where it has been scientifically demonstrated that a girl is admitted to a boy's gang at this age. Teachers of music must take into consideration the fact that boys of twelve to sixteen have nothing in common with a girl of this age, are embarrassed and self-conscious in their presence.

*Forbush says: "The tendency to play with the girls, however, seems to be an instinct of a different sort. In general the boys of the gang age do not naturally associate with girls, do not allow them in their organization or have any interest in common with them. In fact, boys seem to be impelled by a well defined impulse to make themselves disagreeable to the other sex. Only eleven of my reports so much as recognize the existence of the being who five years later will become the most absorbing object in life, while even in these the information came only upon inquiry, not spontaneously.

"To the question, 'How does your gang treat girls?' typical answers are:

" 'We never used to think of girls; I don't know how to treat them.'

" 'We never used to go with the girls.'

" 'We never go around with any girls.'

" 'Boys never say nothing to them.'

* "The Boy's Problem—a Study in Social Pedagogy," by William Byron Forbush.

" 'Sis at them.'

" 'Sometimes do mean things to them. Swear at them.'

" 'Fight them. Steal things off them. Call them names.'

"Who can question that this instinctive hostility of boys to girls is a wise provision of nature and a good thing at least for the boys? It is a temporary stage which passes all too soon and leaves the youth at the mercy of the first attractive girl who makes the "sweet eyes" at him. From ten years to sixteen, nature tries to keep the sexes apart, presumably she knows what she is about and we shall do well to accept the hint which she offers us."

Having worked with thousands of boys and having consulted many leading educators throughout the country, I sincerely believe that boys of junior high school age do poor work in music in the presence of girls because of timidity and self-consciousness, while in a group of boys they lose this timidity and do better work. In such a group they feel free to make and correct mistakes without embarrassment. Segregation is psychologically correct, for it takes cognizance of the fact of the gang instinct present at this age. Whenever boys sing with boys it is much easier to create interest in song material and in the music lesson by talking of things that are closely related to boyish instincts or boyish interests. The boy of this age cuts the "apron strings" and selects some man as a hero and usually thinks what his hero does is all right for him to do. I am quite certain in my own mind that when a junior high school boy first takes to smoking, it is usually because some man, maybe his music teacher, or his father, smokes.

This is the long pants age. The boy wishes to possess a safety razor and begins to think of his future. It is perfectly natural that he prefers to sing a man's part. Tenor and bass, instead of soprano and alto, make a great appeal. The words "fellows" and "men" mean much. "We never help the basses or have them read their part alone because they are men," is a remark which will create genuine incentive in their work. It is indeed humorous to note how the boys who sing first and second tenor and first and second bass try hard to prove to you in the voice tests that they sing low enough to pass muster into the next lower part. The first tenor boy thinks he ought to sing second tenor and the first bass thinks he ought to sing second bass; personally, I have not seen the first bass boy who would not try his very hardest to get into second bass. There must be more freedom and spontaneity. Such incentives as singing for assembly, in the church, the Parent-Teacher's Meeting, or going out of town to sing, are valued inspirations for better work. This boy who a year or two ago learned so readily and kept up his interest in school subject matter even though his teacher at times was lifeless and uninteresting, now demands that his teachers be alive, awake, full of pep, as it were, at all times. They must make the subject matter interesting or the boy's attention fades away.

Junior high school boys do not care for gushy, spineless, wishy-washy songs. Songs of friendship, patriotism, college songs, so-called close harmony songs, songs of romance, certain sacred songs, humorous songs, now make a definite appeal. That grand old song, "Men of Harlech," by John Oxenford, has a heroic sentiment that is hard to resist, a war-like spirit

that kindles the eye, an irresistible tempo that carries the boy off his feet, paints him a picture that sets his imagination a-whirl and finally, through the harmony clinging so closely to the words, leaves him satisfied. The music is all that could be wished. Compare this to.....composed byand try to read the words to the music. Even a boy would be chagrined upon reading it in public. The harmony, pleasing at times, is defeated of its effects by the everlasting parallel motion. There is no development, no progression, no aim, therefore no success. The lesson is a failure. Time is wasted that should have been profitably used.

Next to food and shelter the cost of crime (ten billion dollars a year) is the biggest bill this country has to pay. Our State and Federal prisons are filled with brilliant minds, many of them college graduates, but they are without character. Music builds for character and culture. No boy can sing a really worth-while song, "The End of a Perfect Day," "Jesus, Savior, Pilot Me," without it leaving with him something worthwhile.

We have no right to compel a junior high school boy or girl to sing songs in which there is no interest apparent. His will is being developed and he must be given a chance to exercise it more and more, thus developing his individuality. It is extremely difficult for him to express himself at this age. Teachers usually misunderstand this apparent complex and too many times think it is plain dumbness. However, let me say that while it is difficult for him to express himself, his appreciation of his school subjects, particularly vocal music, will never again be at as high a peak.

At the end of every music period every boy should feel that he has accomplished something well worth while. The song has pleased his aesthetic sense. He has mastered his part in a difficult selection. He has successfully matched his tone with other tones in a given chord. He appreciates the manipulation of both rhythm and dynamic. He has felt the mood of the piece. He knows that he has phrased correctly and spoken the words with crispness. On the contrary, if he is depressed because of having been rebuked, although he tried hard, or if he is humiliated for one reason or another, if his appreciation has been deadened by too much analysis, if he has misunderstood the aims of the music lesson and thus failed, we cannot expect him to look forward to, nor keenly participate in, further music study.

Success will stimulate him to further enjoyment. Failure leads only to dissatisfaction. How can we expect a boy to maintain his self-respect if he is constantly reminded of his failures? Supposing that his voice tests as a first bass or a first tenor and that with his limited vocal compass he is called upon to sing a second bass part or a second tenor part in so-called mixed chorus work. Assuming that he is called upon to sing "America" arranged for mixed voices, that he is singing first bass and that he is called upon to sing the low B Flat. First, this tone does not exist in his vocal range. Second, his attempt to sing it is unsatisfactory both to himself, to the rest of the class, and to the teachers and if girls are present it gives them an opportunity to giggle. He is humiliated, chagrined, and has failed. Is it not natural that he should take a dislike to his vocal music attempt and during the music period find himself in a moody and morose attitude? How

much more sensible it would have been had he been allowed to sing a part written for his limited compass, containing tones that were easy for him to sing and thus to enjoy making beautiful harmonies and so to appease his aesthetic soul.

And now let me explain how to organize a boy chorus or glee club. Call together all the boys from the seventh grade, through the junior high school, or ninth grade. Tell them they are going to sing four-part harmony, namely, first and second tenor, first and second bass. State definitely that the work will be hard and that it is a man's job, for if there is anything that a boy at this age likes to do, it is to master something which he knows is difficult.

Seat them from your teacher's left to right in the following order: alto, soprano, alto tenor, and bass. Write the descending scale: do-ti-la-sol-fa-mi-re-do, on the board in large letters. Sound G from pitch pipe or piano and have all the alto boys call this G "do" and sing down the scale quite loudly, holding the last "do" which is an octave below the starting tone. Those boys who can reach this low G easily with the quality growing fuller, richer and freer are classified as second tenors. Their range is from A to A.

All alto boys who cannot reach the low G easily are classified as first tenors. Next, test the soprano boys, using exactly the same method as that used for the alto boys. Most of the younger boys will test as first tenors, but age, maturity, nationality, type and texture, have a great deal to do with this. The range for a first tenor is C to D.

The next voice to be considered is the alto tenor. This voice is usually found in boys just before the period of mutation or change. Sometimes the voice has already broken, but has not taken on a bass quality and sometimes it is just ready to break. For these boys sound the pitch of A, fifth line, bass staff. The boys should call this A "do" and sing down to "sol" or E, third space, bass staff. Those boys who can sing this low "sol" easily with the voice growing fuller, richer and freer as it descends are classified as first basses. The compass of their voice is E to D.

The last voice to be considered is the bass voice. Generally it is the older boys you look to for your basses, but occasionally a younger boy matures rapidly and his voice changes. To test the changed bass voice, sound the pitch of A, fifth line of bass staff, have the boys call this "do" and sing down the scale quite loudly. Those boys who can sing the low A an octave below the starting note with the voice rich and free are classified as second basses. The rest of the changed voices or those who cannot reach this low A are first basses. The range of the second bass voice is as indicated above, A to C.

If voice quality is not understood by the teacher or Supervisor, it would be wise to ask a man teacher or a second and first bass from the high school chorus or glee club and either a teacher or a high school girl with a good contralto quality to help with the testing. These teachers or students should rehearse with the boys during the first few lessons, singing softly and assisting with the intonation.

After the boys' voices have been carefully tested, they should be seated from the teacher's left to right in the following order: second tenor, first

tenor, second bass and first bass. It is always wise to seat the outside voices, which in this case are first tenors and second basses, next to each other. This insures better intonation and minimizes the danger of the weaker second tenors and first basses singing a major part an octave lower or higher. A facsimile of the first phrase of "Long, Long Ago," (page 29, Boys' Own Chorus Book, published by the Boston Music Company, edited by Earl L. Baker) should be printed on a chart and hung in such a position that all the boys can see it easily. The lines should be heavy and three inches apart. The words should be neatly printed and the name of the individual parts clearly outlined. The clef signs should be made heavily and artistically. The object of this large chart is to teach the boys what they should look for in their books and make them see each detail through its size.

Sound D on the piano, or "do" in this piece, and have all the second basses take this tone. They should hold this tone until the teacher gives the signal to stop. Of course they must take breaths, but the tone must be kept going smoothly and steadily. At the same time the teacher points to the second bass note on the chart. Now sound F Sharp, the first bass's tone, and have all the first basses hold this tone, calling it "mi" while the teacher points to their note. Sound in order the second tenor's note which is called "sol" and the first tenor's note which is "do," while the teacher points to their respective notes. When this is done and the boys have held their tones, the teacher will hear the complete chord, each boy knows where to look for his part and how it sounds with the other parts. During the last few minutes of this drill the teacher should walk up and down the aisles listening to the intonation. Those boys who sing in tune should be seated in the rear and those who do not, should be seated in front. This is a rough way to tune a class but it should be continued every day until all are properly seated.

After the class is tuned, the whole song should be taught by note. It is better to do this without the aid of the piano if possible, for it is the ear of the boy which we are trying to educate and the piano is not much help. Once the boys hear lovely harmonies made by their voices, the question of instilling in them a desire to sing is solved.

SPECIAL GROUPS OF MUSIC STUDENTS

MRS. ANN DIXON, *Duluth, Minnesota*

Let us consider first what these groups may be. It is likely that we all encourage:

Boys Glee Clubs or Choruses.

Girls Glee Clubs or Choruses.

Joint Mixed Glee Clubs or Choruses.

Orchestras and Bands—Solo and group work, both vocal or instrumental.

How can we get these groups organized?

Have try outs of regular chorus members or in smaller schools from student body, based on talent, ability to play or sing and with some consideration of general scholarship, with some added eligibility requirements

needed to keep groups balanced and up to high standard of merit. It might be made purely invitational after try-outs have exposed the talent.

A preliminary study club or group might be a means of elimination if it should be beyond numbers wanted. Each group needs the personal touch added to the general announcement of try outs and the personal follow up.

For those interested in singing:

The picked grade choruses of boys or girls or both will promote the Junior High choruses—of all boys with unchanged voices, of all changed or using both changed and unchanged; and these will train for the select Boys Glee Club of Senior High School.

Girls who have received foundation for this work in the grades can make a lovely Girls Chorus in Junior High and will thus foster and strengthen ability of a Girls Glee Club on work of 1-2-3 and perhaps 4 part songs in Senior High School.

Putting these two groups together gives a select group for work on mixed voice material. Vocal quartets, sextets, trios and doubles work well.

For the instrumentally talented:

The grade orchestras promote Junior High instrumental groups and these in turn furnish players for the Senior High orchestras.

Kindergarten—Primary Toy or Rhythm Bands pave the way for our Grade School Bands. These in turn promote Junior High players and they fill the High School Bands. Out of these groups, choose string quartets, brass quartets, mixed quartets, solo players; piano players also are trained in accompanying. Appreciation and study clubs might also be added.

1st. Their value:

We are likely all agreed that such activities contribute much to the life of the school, promote school spirit, give educational advancement to individual members, create incentive for others to study music more intensely, allow opportunity for more finished work, give extra musical advantages and outlets to individuals in voice and instrumental expression, allow more appreciation of good music, give greater chance to discover talent and tend to individual improvement since the work expected calls for much private practice.

Ethical benefits are apparent in that ensemble demands one to subdue his own voice or playing, to efface self for coöperative work and blending of harmony, and gives great help in correct voice placing and use of instruments. This getting together for ensemble work, helping each other, considering each other and this good feeling of harmony are valuable and give good training for citizenship.

Girls and boys overcome self-consciousness, forget self in the group.

Work in the group of singers or players gives practice in sight reading and orchestra routine as all such work should take on the color of a real orchestra.

There is also training in spirit of service. They foster a social influence well worth active interest.

The mixed groups give a social contact very desirable if directed in right channels, all very worth while if properly directed. An inspirational leader

as teacher is needed, one who can and will foster their objective and reach the educational aims, stress these more than the recreational; although there should be some of both in every meeting as some social possibilities can be met.

As an asset to the community we can measure their free service by participation at P. T. A. meetings, civic club gatherings, Woman's Club, Men's Clubs, at various banquets, church suppers, Americanization programs and exercises of various types.

Outside work in summer camps, working way through college days, playing in theatre orchestras and civic orchestras prove to us the value of school music activities.

2nd. Their place in the general curriculum and program.

It requires much thought and good organization of program for these groups to exist without friction and some over-lapping. It is needful also to have the support and co-operation of an interested principal of the school.

These groups should not be considered extra activities and placed in the extra curricular activity work. They should be given a dignified place on the program of regular work or a definite assignment on a general program.

If done seriously in school hours, credit should be given; the amount of credit allowed depends upon type of work attempted and amount of work done. This should be worthy of credit. Regular attendance should be required. Three absences cause loss of credit or some such ruling, would make the work recognized as important.

If regular class period cannot be given them a place on program of general period should be allowed so these groups will not be crowded out. There is at present voiced a reaction in form of after school activities. A feeling that properly directed-supervised groups at work are better than running from an early dismissed school to movies and street walking.

If for any reason outside leaders for orchestras or choruses come in to assume charge of these groups, the work should be under supervision of the schools and the control of work come under the schools.

3rd. What time allotment shall be given them?

Vocal groups can well use two periods a week. School periods of 45 minutes are favorable. If longer period of one hour or sixty minutes, it might be well to break it up into two shorter time groups with a social recess of a few minutes. Keep in mind the thought "Work while you work and play while you play," so that groups will get down to serious application.

For orchestras and bands two 45 minute periods work well; twice a week practice is needed.

The double period is more satisfactory and more can be accomplished than in greater number of single periods.

Much depends on the instructor or the leader—his power of organization, his enthusiasm, magnetism and power of class management and the speed with which he dispatches work.

4th. What type of work shall they do?

The work for these groups should be as carefully planned and graded as the other class work. Nothing is more demoralizing to any group than to have the person in charge come before them with a hit and miss procedure.

For chorus groups, song singing with general appreciation of unison—2—3—and perhaps (if ability warrants) 4 part songs. Cantatas and best types of standard works should be chosen.

Orchestras also should work on standard works and all groups stay in limits of their own value, attempting to perform what is within their ability. If credit is given for work done, type should be on par of class work done in other subjects.

A group-meeting, just singing or playing without effort, study or educational grading, should not receive credit. No club or orchestra should use three months of school work to prepare an opera which exploits a few performers.

5th. Shall we promote these groups in assemblies or shall we strive for more class performance?

Nothing should interfere or take the place of assembly singing—that is, singing by entire student group, perhaps accompanied by the school orchestra.

No one person or group should be exploited, but groups might be held responsible for certain assembly programs; and the program given could be made up of all the different types of work which the group could furnish.

VOICE TRAINING IN THE JUNIOR HIGH SCHOOL

HARRY W. SEITZ, *Detroit, Michigan*

It is indeed a great task to discuss such an important subject as is the subject of voice training in the high school, in one short paper, to say nothing of actually formulating a course of study and discussing material, but I shall try to hit the high spots and at least stimulate some thought in the direction of voice training in the high schools.

For purposes of comparison, let us contrast vocal and instrumental music. Instrumental music has progressed by leaps and bounds. This growth has not been local; it has spread throughout all the schools of our country. Vocal music on the other hand has apparently reached a plateau—it has not made the progress which keeps it on a par with instrumental music. The reason for the growth on one hand and apparent lack of it on the other seems to me to be very obvious.

No one ever heard of assembling a group of pupils with instruments for forming an orchestra until they have been given definite knowledge of how to handle their instruments and have reached a certain proficiency which enables them to use them correctly. But we still allow boys and girls to enter our glee clubs and to publicly use their voices, the greatest of all instruments, without being taught how and without having reached some degree of proficiency in the use of their voices.

By such a process I feel we are putting the cart before the horse: we are expecting good tone, good ensemble singing, but we are not giving the

child the proper preparation for obtaining such a result. We are failing to give him the parallel instruction which the instrumentalist receives.

The child is being given instruction in school on practically all orchestral and band instruments, also on piano. And it is just as important that there should be special classes for the training of his voice. Specialists are being sought by our boards of education to teach instruments; then why is not a specialist provided in the same manner for voice instruction?

To counteract this deficiency, it is necessary to include in our music curriculum a course which teaches the pupils how to correctly use the voice; that is, class lessons in voice instruction.

It is apparent that the art of singing has within it a great deal outside of the realm of music, for although voice culture is of prime importance the whole training of the instrument belongs strictly to the province of physiology like any of the other natural functions of the body. By far the greater share of its training belongs to the study of the speech organs. The first step toward understanding singing is to understand the instrument which produces sound and its phonological characteristics should be made clear before we go into the depths of singing. I don't need to tell you about breath control, the vocal cords or vibrators, or the resonators, all of which give certain qualities to the voice. You have all learned that long ago, but I think our greatest need of the day in the school room is how to have the child use them properly.

Critics tell us that the greatest fault in our glee club singing is poor phrasing caused by poor breath control, poor tone quality and poor enunciation; if this be true, plans for the correction of these faults should form the logical basis of a course in voice. How shall we proceed? The first thing is to build exercises so as to produce good breath control and pure vowel singing. The sounds of our language are divided into two groups, namely vowels and consonants.

Vowels sounds are produced by an open position of the throat and resonators. Consonants are produced by a closed position of the resonators. In other words, vowels are what we sing and consonants are what we pronounce. The position of the resonators in forming the vowel is then the most important question. So our exercises are built to embody breath control and vowel singing. In my experience I have found that the class will not respond to what we generally term breathing exercises, so I build vowel exercises which necessitate the child controlling his breath before he can sing the exercise correctly. Our first exercises teach the class to properly produce and hear pure vowels; this means proper breath control and proper attack. The class should be taught the correct way of starting the tone. I have been able to get attack over to my classes by using the following terms: the over-balanced, the under-balanced, and the balanced attack. They seem to grasp that the perfect or balanced attack is when the vocal cords are correctly balanced on the breath or that the vocal cords and breath meet at the same time; the underbalanced attack is when the breath escapes before the vocal cords are properly balanced, thereby producing a breathy tone; the overbalanced attack is when the vocal cords meet before the breath reaches

them, thereby causing them to become rigid and making it necessary for the breath to force open the vocal cords, causing a noise commonly known as the click of the glottis.

The exercise we use is a very simple one: it starts with having the class sing on one tone, the vowels, ah, oh, ee. For example we sound first line e flat; the class sings, ah, rest, oh, rest, ee, rest. Great stress is laid on the attack. I feel that all the drill that is given to this one simple exercise will repay the teacher a thousand fold, because here the child is given his first lesson on the proper starting and release of his phrases in his songs. From this simple one-tone exercise we move to the exercise which sings the tune do, re, do, ti, do.

A true test of a pure vowel is in the sound as it is sustained; a severer test is when a single sound is carried over a range of tones, varying in pitch as in a melody. Hence the exercise I just mentioned is a severe test. The fault to be watched for in this exercise is that the pupil is apt to start with a pure vowel ah on do, but on singing through the exercise may change to uh or some modification of ah, thereby spoiling his pure vowel singing. The teacher's job is to recognize this fault and to insist on the same vowel being sung throughout the exercise.

Since vowel sounds are produced by an open position of the throat and resonators, the position of the tongue, soft palate, and veils of the palate must be carefully watched. When the sound of the voice is at its best the resonator is in the position most favorable to sound; by that I mean, if the soft palate, veils of palate and tongue are in proper position they do not hinder free emission of tone.

Building on the one-tone exercise we proceed to an exercise consisting of three vowels sung on three tones. As—ah-ay-oh, sung on do, re, do, ti, do; then six vowels sung on three tones as—ah-ee-oo-eh-oh-ay-aw-ah; then three vowels sung on four tones as—ah-ay-oh; then six vowels sung on four tones as—ah-ay-ee-oh-oo-ah; then eight vowels sung on four tones as—ah-ee-oo-eh-oh-ay-aw-ah; then three vowels sung on five tones as —ah-ay-oh; then six vowels sung on five tones as—ah-ay-ee-oh-oo-ah; then eight vowels sung on five tones as—ah-ee-oo-eh-oh-oo-ah. Then from these we use more difficult exercises which necessitate greater breath control. It is evident that besides accomplishing breath control these exercise all serve to teach pure vowel singing which means good quality. Since changing of the vowel alters the quality, you see good ensemble singing can never be attained when different voices sing the same vowel differently. For instance, basses singing aw; altos, ah; sopranos, uh; tenors a nasal.

It would be hard to determine which part of the word is most difficult for the singer—vowels or consonants. Since the vowel is the part of the word which we sing and the consonant the part which we pronounce, our problem now becomes one of learning to sing the vowels and to pronounce the consonants so that words can be made. Consonants shape the word and enable the listener to get the context of the song. The problem then is one of diction—to teach the child the correct placing of the consonant. Consonants are noises and it is our business as teachers of singing to take as

much noise as possible out of the consonant, but at the same time to retain the distinct identity of the word. Pure legato singing can never be obtained without a definite, accurate knowledge of the handling of the consonants in song. Our next step, then, in teaching is to include consonants in the vowel exercises previously discussed. We use the same vowels and the same singing exercises in our classes but insert the consonants, as—ah-ay-oh,—then ah-say-noh; then ahf-ayt-ohk. Then the second list of vowels ah-ay-ee-oh-oo-ah, are changed to ah-say-mee-noh-too-pah; ah-ayt-eel-ohk-oos-ah.

It you continue in this work you will find that the class will sing well in spite of voice limitations, for a good enunciation and smooth articulation are the largest of a singer's accomplishments.

Before proceeding further I want to say just a little in regard to the range of voices. The voice is a living thing and can be ruined by the strain of singing too loud and too high as only too many of our singers have illustrated. But its powers of endurance, if properly cared for, are remarkable. To illustrate what I mean, allow me to use a very homely example: you know if you take a rubber band and stretch it out at both ends that it will finally break in the middle. That is exactly what will happen to the voice; if too much strain is put on either end, the middle voice, the most valuable part of the voice, will have been ruined. So I advocate training the middle voice of our high school people entirely. This training will not interfere with a high voice or a low voice; rather, it will give added beauty and we will know that we are not harming the voice. Instead, we will be giving a solid foundation for future singing.

We will suppose that the class is now ready to take up a song. The first song that we teach is "My Love's an Arbutus," arranged by Wm. Arms Fisher and published by the Oliver Ditson Co. The first phrase of this song is "My love's an arbutus by the borders of Leen." We first isolate the vowel in each word, as: ah-uh-ah-ah-oo-uh-ah-uh-oh-uh-uh-ee. Then these vowels are sung to the tune and careful attention is paid to the exact vowel singing on the exact tone. When the tune and vowels are mastered, the consonants are inserted and the words are sung. So on with all the phrases until the song is learned.

Great care should be used in the selection of songs. The child has so many things to think about in learning to sing that the songs should be fairly simple and each new song taken up should be one that contains some new difficulty so that the class will make decided improvement.

If we would continue to make decided improvement, it is necessary to use a course of study which will be a check on ourselves as teachers as well as a test on the pupils. With your permission I shall submit a course of study for your contemplation and criticism.

VOCAL COURSE

First Semester

AIMS

To give every child the use of his singing voice and pleasure in song as a means of expression.

MATERIAL

Text Book: THE WAY TO SING, By Proschowsky, Published C. C. Birchard & Co., Boston.

First seven vocalizes in Text Book.

ATTAINMENT

1. Correct Singing Position.
2. Exercises embodying:
 1. Breath control.
 2. Correct articulation and enunciation of vowel and consonant sounds.
 3. Legato.
 4. Resonance.
 5. Relaxation.
3. Sustained and Legato singing.
4. Ability to sing a song the difficulty of "Passing By," Purcell, with good breath control, good diction, tone, legato, resonance and absolute control of pitch.

Second Semester

AIMS

To give every child the use of his singing voice and pleasure in song as a means of expression. To improve the quality of tone.

MATERIAL

Second seven vocalizes in Text Book.

First six exercises in "Sieber 36 Vocalizes" or exercises of same difficulty.

ATTAINMENTS

1. Correct Singing Position.
2. Exercises embodying:
 1. Breath control.
 2. Correct articulation and enunciation of vowels and consonants.
 3. Legato.
 4. Resonance.
 5. Relaxation.
3. Sustained and Legato singing.
4. Simple exercises in agility.
5. Ability to sing a song the difficulty of "Four Leaf Clover," with good breath control, good diction, tone, legato, resonance and absolute control of pitch.

Third Semester

AIMS

To give every child the use of his singing voice and pleasure in song as a means of expression. To continue the improvement in tone.

ATTAINMENTS

See first and second semesters.

Ability to sing a song the difficulty of "Viola La Serenata" by Tosti, "O Cesseta Di Piagarmi" by Coladari, using Italian words with good diction, fine legato and staccato. Continuation of previous semesters.

Fourth Semester

AIMS

To give every child the use of his singing voice and pleasure in song as a means of expression. To have a decided improvement in tone.

MATERIAL

Complete exercises in Text Book.

Complete exercises in Sieber.

ATTAINMENTS

See first and second semester.

Ability to sing two octaves from pianissimo to forte with even scales, breath and tone color.

To sing a song the difficulty of "Ships That Pass in The Night" by Sanderson, "Requiem" by Homer.

SUGGESTED NON-COLLEGE MUSIC COURSE

Eng. Math. Health	1	Eng. Math. Health	2	Eng. Hist.	3	Eng. Hist.	4	Eng. Hist.	5	Eng. Hist.	6	Eng. Phy.	7	Eng. Phy.	8	
Voice Major	1	Chor. Piano	2	Chor. Piano	3	Chor. Piano	4	Voice Piano Mus. App.	1	Voice Piano Mus. Hist.	2	Voice Harm. Glee Club	3	Voice Harm. Glee Club	4	Voice Harm. Glee Club
Instrumental Major	1	Chor. Piano	2	Chor. Piano	3	Chor. Piano	4	Mus. App.	1	Hist.	1	Harm.	1	Harm.	2	
Orch. or Band	1		2		3		4		5		6		7		8	10
Inst.	1		2		3		4	Piano	1		2		3		4	6

SUGGESTED FIVE-YEAR MUSIC COURSE

Math. Eng. Hist. Health	1	Math. Eng. Hist. Health	2	Math. Eng. Hist. Health	3	Math. Eng. Hist. Health	4	Math. Eng. Hist. Health	5	Math. Eng. Hist. Health	6	Hist. Eng. Lat.	7	Hist. Eng. Lat.	8	Math. Eng. Phy.	8	Eng. Phy.	2
Voice Major	1	Chor. Piano	2	Chor. Piano	3	Chor. Piano	4	Voice Piano Mus. App.	1	Voice Piano Mus. Hist.	2	Voice Harm. Glee Club	3	Voice Harm. Glee Club	4	Voice Harm. Glee Club	5	Voice Harm. Glee Club	6
Instrumental Major	1	Chor. Piano	2	Chor. Piano	3	Chor. Piano	4	Mu. App.	1	Hist.	1	Harm.	1	Harm.	2				
Orch. or Band	1		2		3		4		5		6		7		8				10
Inst.	1		2		3		4	Piano	1		2		3		4				6

SUGGESTED FOR FOUR YEAR MUSIC COURSE

Eng. Math. Health	1-5	Eng. Math. Health	2	Eng. Math. Health	3	Eng. Math. Health	4	Eng. Math. Health	5	Eng. Math. Health	6	Eng. Math. Health	7	Eng. Math. Health	8	Eng. Math. Health	9	Eng. Math. Health	10
Voice Major	1	Chor. Piano	2	Chor. Piano	3	Chor. Piano	4	Voice Piano Mus. App.	1	Voice Piano Mus. Hist.	2	Voice Harm. Glee Club	3	Voice Harm. Glee Club	4	Voice Harm. Glee Club	5	Voice Harm. Glee Club	6
Instrumental Major	1	Chor. Piano	2	Chor. Piano	3	Chor. Piano	4	Mu. App.	1	Hist.	1	Harm.	1	Harm.	2				
Orch. or Band	1		2		3		4		5		6		7		8				10
Inst.	1		2		3		4	Piano	1		2		3		4				6

NOTE—Vocal major and Instrumental major must take Chorus 1 and Chorus 2.
Vocal major must take Mu. App. and Harmony.
Instrumental major must take Mu. App. and Harmony.

JUNIOR HIGH SCHOOL MUSIC APPRECIATION

ALICE KEITH, *Cleveland, Ohio*

When I received the invitation to speak at the Junior High School session this afternoon, I was really pleased because in Cleveland for various reasons we have been centering much of our attention in Music Appreciation upon our Junior High Schools.

If, as announced, I should attempt to discuss thoroughly the various phases of the subject I could scarcely keep within the bounds of the time allotted, so I shall confine my brief talk to a more or less definite statement of what has been accomplished in our particular portion of Ohio. Were I to discuss the ideal aims and objectives, material equipment, time allotment, and attainments, I would probably find myself talking about conditions which do not exist anywhere as yet.

Our chief aim should be first and foremost to foster a love for music. But this, of course, can best be brought about by an understanding of what music is. All teaching of music should be "Appreciation." We apply the term today, however, technically to that phase of music which deals with knowledge and pleasure obtained in participation through listening rather than through performance.

The Junior High School (sometimes called grammar school and sometimes intermediate school) is in such a state of development that its problems are intriguing. It is not in any sense "ossified" as yet, and experimental efforts may be tested and weighed.

If children had had before entering the seventh grade an ideal preparation in Music Appreciation it would be relatively easy to enumerate specific aims and attainments for the three years of the Junior high school. If all school children had had even fifteen minutes a week of intelligent and happy listening to music graded to suit their capacities, they would enter the seventh grade with some such background as this:

Their first contact with rhythm would have been physical response through games, dances, free interpretation, and rhythmic bands. They would later have studied meter sensing and have learned to recognize rhythm as the basis of form and an important element in descriptive music.

Their first contact with vocal music would have been through the simple short songs about child life. Later they would have gotten a background of familiarity with folk songs of different countries and art songs by great composers. A knowledge of different kinds and combinations of voices, of canonic and harmonic writing, and a bit of familiarity with two or three of the greatest operas and oratorios would have entered with them into the Junior high school.

In the realm of instrumental music they would have been able to recognize the tone quality of any orchestral instrument at the end of the third grade, and they would have heard much of the world's greatest absolute, descriptive and program music at the end of the sixth grade.

If they had had this previous training they would have acquired incidentally a knowledge of form, and if the proper correlation had been made they

would have developed something of a feeling for the historical evolution of music.

I say *if* children had had fifteen minutes a week of intelligent and happy listening through the lower grades, this ideal condition would exist.

In how many Junior high schools does it exist? As a matter of fact Music Appreciation as a subject in the curriculum started at the top. In universities it was a sort of cross between harmonic analysis and biography. Most of us, as supervisors with a "tonic sol fa" complex, felt when the marvelous invention of recorded music came into our possession that we should be "taking time from music" if we devoted too much energy to listening to music literature, particularly in the elementary grades.

But it is a fact, that no great heights of vocal or instrumental achievement can be attained without the hearing of much good music.

I promised at the outset not to generalize, so I shall devote the remainder of my time to a statement of certain accomplishments in the Cleveland Junior High Schools.

Although problems differ in different school systems, there is one thing we have in common—scarcity of time. The curriculum is so overcrowded with subjects essential to the preparation for the complex life of a modern city, that music suffers.

In Cleveland, we assign to Music Appreciation twenty out of the ninety minutes of music time required of every 7th, 8th, and 9th grade child. But we are not content with this. We believe that music can do exactly what visual education has been doing for many years. It can coöperate so closely with Geography, History, and English that much of the world's greatest music may be heard in its proper historical and national setting while acting as an aid in the teaching of other subjects.

One of our Junior high schools, whose principal is particularly interested in the arts, has ten new orthophonic victrolas. In visiting an English class of "high I Q" children one day when topics were being assigned to groups of children reading "Lamb's Tales from Shakespeare," I heard one child say "I should prefer if you please to work alone. I will present some of the Shakespeare music to the class." The school possesses a complete library of records from which to draw and the child had no difficulty in finding the desired illustrative material. In another school, music is used as an inspiration to original descriptive and poetic compositions. I wish there were time to read some of the compositions thus inspired.

Every Junior high school has a generous supply of records for use in Social Science classes. History, Geography, and Civics are not taught as separate subjects in Cleveland. Specific social problems are studied as units. When transportation is under discussion the class is made aware of the fact that changing modes of transportation have effected the arts as well as social life.

"The Barcarolle," "The Volga Boatman," "The Three-horse-Sleigh," "The Wild Horsemen," "The Ride of the Valkyries," and almost any modern jazz selection is in the rhythm of some kind of transportation.

A musical trip around the world while the globe is being studied gives an idea of the folk music of different countries. When the fishing industry is being considered by the class, a committee of students presents sea songs and instrumental music inspired by the sea. I might go on indefinitely with this phase of appreciation, because I believe so heartily in this method of presenting music. While musical analysis cannot be made in such a manner, yet music will be better understood if not presented as an ethereal thing apart from life. Byron says:

"There's music in the sighing of a reed,
There's music in the gushing of a rill,
There's music in all things—if men had ears
This earth is but an echo of the spheres."

The fact that we live in a rhythmical universe with days and nights, tides, waves, seasons, life and death makes us innately responsive to rhythm and all melody is either consciously or unconsciously inspired by the sounds of nature.

But now as to the regular twenty minutes a week. At one time the Cleveland music teachers attempted vainly to prepare for an annual Music Memory Contest, to give some sort of brief preparation for the children's symphony concerts, and also to present a kind of organized course of study in addition. Naturally we began to realize the necessity of coordinating all these three very fine activities, and this year our five children's symphony concerts are the high points in an integrated course of study which culminates in a Music Memory Contest.

The symphony concerts have been made up of the music of five countries, Germany, France, Russia, Norway, and America. Mr. Arthur Shepherd, director of the children's concerts, has contrived to arrange the programs historically. Although Junior high school students actually attended only three concerts, (the German, French and Russian), many of them listened in over their radios to the other two, which were designed for the 5th and 6th grades, as all five concerts were broadcast this year.

Preparation is essential. C. C. Birchard & Company this year printed our program notes in a little booklet christened by Mr. Shepherd "Listening in on the Masters." Although no attempt at literary style is made, our Junior high school teachers have had at their disposal all the concrete information necessary for the presentation of records. Each school, needless to state, is supplied with records, and no children attend concerts unprepared.

Because the Cleveland Symphony has broadcast its children's concerts, much of northern Ohio has listened in. Other radio concerts by our best vocal and instrumental artists have supplemented the Symphony programs by presenting the folk and composed music of the nation under consideration. The *Cleveland Plain Dealer* has published regularly in its Sunday edition articles on the coming radio concerts and hundreds of people in their homes and in clubs as well as in school have benefited by this Junior high school radio course. A Kent, Ohio, Junior high school, whose contest team received a radio as a first prize in last year's Music Memory Contest, writes that they have been taking the course by radio and have used the "Listening in"

program notes, read the articles, studied the records and are sending in another team to the contest this year, probably with the intention of taking the first prize again.

Perhaps the most concrete and organized help in preparing for a concert is the making of a scrap book. In certain Junior high school, individuals have made their own; and in some, class projects have been worked out. In many instances these books are concrete proof that children have been given a splendid background of understanding.

Next year, the Dayton Westminster choir has arranged a remarkable program for which we will prepare in exactly the same manner that we have prepared for the orchestral concerts. The program of sacred music is arranged historically beginning with an ancient Hebrew chant. Every 7-A child in Cleveland studies "Religious Toleration" as a Social Science unit and this resumé of the world's great religious music will therefore be doubly interesting to Junior high schools. Last year the Chicago opera gave a special matinee of Hansel and Gretel for our school children in Keith's Palace and this year we are going to use a special section of the auditorium for Junior and Senior high School students who wish to attend the Metropolitan matinee of "Mignon." Careful preparation precedes these operas, just as it does orchestra concerts.

When all is said and done, each city and for that matter each Junior high school has its own peculiar problems; but whatever route we take and however much time we are allowed we all hope to arrive at the same attainment. We want our children to hear much good music and we want them to so understand it and love it that in after life they will fill the concert halls from choice and not from the compulsion of public opinion.

STATE AND NATIONAL SCHOOL BAND CONTESTS

C. M. TREMAINE, *Director National Bureau for the Advancement of Music, New York City*

It is four years now since the inception of the State and National School Band Contests under the auspices of the Committee on Instrumental Affairs of the Music Supervisors National Conference and with the coöperation of the National Bureau for the Advancement of Music. There has been a steady and rapid growth in that time from the three states (Illinois, Ohio, and New York) which took part in the first contest, with an aggregate of twenty-one entries, to the fifteen states and one sectional contest of 1926, with their aggregate of 250 bands. From among these were selected the winners who went to the first National Contest at Fostoria, Ohio, last June. This year the winners will be the pick of at least 300 bands, and they will meet in Council Bluffs, Iowa, May 27-28. No state had more than one classification of bands the first year; this year several will have the full four classifications, to be defined later. The expansion of the work is reflected in the size of the annual booklet of information which has grown from the modest little 8-page affair of 1924 to the current booklet of 48 pages, with the pictures of 33 bands which won first place in the different

classes of the state events last spring. But the numerical advance is only one aspect of the progress, and probably the least important. Another has been the great increase of interest in the contests and in school bands *through the contest* all over the country. This interest has been one of the primary objectives of the Committee from the start.

The states in which band contests have been held so far under the auspices of the Committee and the Bureau are Illinois, Indiana, Iowa, Kansas, Kentucky, Michigan, Minnesota, Montana, New York, North Carolina, North Dakota, Ohio, South Dakota, Texas, Utah, Wisconsin, and the New England group. This year there will be added California, Colorado, and Pennsylvania, with partial recognition also for Florida. The states which have had the largest number of entries were South Dakota with 40, and Illinois with 33. Ohio will have 26 or more this year. A number of the states are developing district contests preliminary to the states, which is facilitating participation by the financially weaker bands and resulting in more manageable numbers in the finals.

I want to make special mention of the part the State of Illinois has played in the contests. In the first place, it has been represented from the beginning, and in the second place, it has had the best record of growth from year to year. The 33 entries of 1926 was a growth from 7 in 1924. These 33 were divided into the four classes the Committee hopes all the states will have ultimately: "A," from high schools of more than 400; "B," from high schools of less than 400 enrollment; "C," from junior high schools and grammar schools; and "D," bands organized less than one year.

In several of the states the contests are held under the auspices of the school band association, but in the majority they are conducted by the state universities. In many ways we think this latter is preferable, because of the authoritative body in control, but the state associations have also worked out well where they have been the directing forces, and especially so in Illinois.

Ten states sent their winning bands to the national last year and it is believed at least fifteen will be represented this year. In addition we expect some scattered bands from states which have not yet been organized, these bands to enter a preliminary contest by themselves. Altogether the 1927 national will be an event of great importance in the history of school instrumental music in this country.

In all its literature and in its correspondence with the band leaders the committee, of which the speaker has the honor to be secretary, emphasizes the value of the contests as an educational experience and urges that the winning of a prize be given but minor consideration. The prizes, donated by the National Association of Band Instrument Manufacturers, are very beautiful, as you can see from the photographs I have brought with me, especially the bronze and silver state trophies and the bronze tablets. The national trophy is the work of a noted sculptor and is of considerable value. Nevertheless, says the Committee, the opportunity the contests give a band of comparing its playing with that of other bands, and of receiving the constructive criticism of the judges, is of far greater benefit than any tablet

or trophy; and the leader who is also a serious educator usually sees this. While the state meets serve these educational purposes admirably, the national serves in addition to center wide publicity upon the band movement and to convince the school authorities of the need for more adequate support of the instrumental work.

All types of bands may enter the contest, from the raw, undisciplined brass ensemble of twenty or less that wants to go mainly to hear what a good band sounds like to the highly developed symphonic band of seventy or more players. Each will get something different out of the contest and some will get much more than others out of it. It depends in part upon the attitude of the players and of their leader. If the right spirit prevails, however, each band will get what it needs and will come back with many new ideas to promote its future development.

How keen is the interest of the bands eligible to the national is indicated by the fact that the organization in Ogden, Utah spent \$9,000 last year to come to the national, while the Houston, Texas band spent \$4,600. The boys of the Lowell, Mass., High School Band, whose Board of Education could or would do nothing for them, raised \$4,000 in a house to house canvass, in less than a week's time, not only enabling them to come to the national but arousing enthusiasm throughout the town. Surely no athletic contest could exceed this in interest among the participants, and few if any have such educational significance. Possibly the time is not far off when school boards will be glad to bear the expense of sending their band to state and national meets, and where there are no funds obtainable in this way that Kiwanis, Rotary and other groups will assume the responsibility. This is already being done in the sending of individual players to the National High School Orchestra. When such support comes to the bands also it will mean vastly more to school instrumental music, and to *all* school music, than the mere money involved.

The Committee has from the beginning adopted high standards. It has not been visionary, however, but rather has been the practical idealist in that, while never losing sight of the goal toward which it is striving yet knows the resources and present possibilities of the bands, and recognizes progress as it is made, even if this progress is slower and less generally distributed than might be desired. For this reason we do not insist that all bands in the states with which we coöperate be required to play the number assigned for their class in the national. This year the assigned number in Classes A and B (high school bands) is "Huldigungsmarsch" from Sigurd Jorsalfar by Grieg. It is too difficult for many of the bands, but it represents the type of music we wish to see them work toward. We have met the problem by advising the state authorities that they need not make it their required number but that they should include it as an optional number in their selective list, so that bands ambitious to go to the national may offer it, combining their preparation for the state contest with that for their possible appearance at the national. The weaker bands may choose easier numbers but will yet be stimulated to improve their playing to the point where they too may realize that they have a chance to win the state and go to the

national. A somewhat similar practice is adopted with the Committee's selective list.

The Committee is also trying to raise the standard of instrumentation as near as possible to the goal of the symphonic band, and to this end has issued a list of the best instrumentation for bands of various sizes. These lists have been approved with very slight variations by the leading band directors of the country and will be the basis on which this phase of the judging is done at the national. Of course many bands find them beyond their reach at present, and in the immediate future, but at least they will have a guide to follow and perhaps in three or four years to overtake.

I want to pause a moment here to pay tribute to the representatives of the Supervisors on the Committee, J. E. Maddy, Jay W. Fay, Lee M. Lockhart, Russell V. Morgan and Victor L. F. Rebmann. They have worked hard and have achieved results which speak for themselves. Especially do I wish to pay tribute to the chairman of the Committee, Mr. Maddy. He has been a brilliant and tireless worker, equal to the solution of the most serious problems which have arisen, and interested so deeply that in spite of his vast activity he has given of his time and energy to thrash out the many little vexing, yet inevitable difficulties, that are part of the day's work in organizing such a movement. It is he too who wrote for the Committee the booklet, "School Bands—How They May Be Developed," and for which our Bureau, which published it, is having a great demand. Another member of the Committee, Mr. Morgan, supplemented this work and other work of the Committee by compiling a list of some 600 compositions suitable for school bands and classified according to type and grade of difficulty. It has also been published by the Bureau, under the title "Survey of Music Material for Bands in Elementary, Junior and Senior High Schools."

I could go on to speak of other ways in which the contests and the Committee's efforts are helping to put school bands and band music on a higher plane than ever before—to tell of the carefully worked out judging plan, the consultations with leading bandmasters which aided in determining standard instrumentations recommended by the Committee, the solo events in some states, etc., etc., but I hope that what I have already said will be sufficient to indicate the educational values already achieved and the possibilities still ahead, both for the school bands themselves and for other branches of school music by the help of the bands.

I hope all you supervisors will organize bands, if circumstances are at all favorable, and will encourage your students to join them in large numbers and your superintendents to appreciate their importance. A band that really represents the music department and has grown because it has been fostered by the supervisor is a great spokesman for the department throughout the school community and with the general public. Some schools use their bands merely as a sort of barker, drumming up enthusiasm at football games and filling the gaps at athletic meets. This is most valuable, but to view it as the whole or the chief function of the band is to overlook most of its musical and educational potentialities. Indeed now that the bands are developing so rapidly along concert lines, wherever proper leadership is

provided, it is no longer possible to retain this narrow outlook. The finest of the school bands are becoming symphonic organizations, without, however, losing one particle of their value as parade units and as musical accompaniment at games. The emphasis has shifted and the scope widened. As such useful organizations they have every right to ask and expect the financial support of the school board, and where that is not obtainable to an adequate degree, of the chamber of commerce and other commercial and civic groups. For the band has become not only an asset to the school but to the whole town.

To the players themselves the band is a fine discipline, an outlet for energy along lines of beauty and constructiveness, a social experience and training in team work second to none. The more boys we can get into bands the less we will have getting into mischief. The following statement was made by Albert N. Hoxie, noted for his development of musical activities among boys in Philadelphia, concerning harmonica bands. While conditions are different for the school bands, there is an application not to be ignored or minimized.

"The effect would be excellent if measured only from the sociological standpoint, for these boys have been given a helpful, stimulating purpose; they have been taken from the uncertain influence of the street and transplanted to the rehearsal room to meet their fellows in friendly competition, to express that better side which all boys have in them and which they get so little opportunity to cultivate. In other words, they have been given a new humanizing influence. The opportunities which are given to the boys of to-day will determine largely what kind of men we are going to have tomorrow.

"I believe that by getting our boys interested in music we automatically make better young citizens out of them; but I believe also that beyond this civic ideal is the personal ideal, what the achievement of musical proficiency brings into the life of each boy something beautiful, that makes existence better for him individually."

To consolidate the movement for the promotion of school bands there was formed last June the National School Band Association. Membership is open to leaders and players in school bands and to others interested. Dues are 10c. per year. The membership pins, of silver and of gold, should be regarded as among the proudest emblems a school boy or girl can wear. There is little doubt that it will be cherished by those entitled to wear it and will be a strong incentive to good work. We recommend to all supervisors that they advocate their bands joining. There is great stimulus in the feeling that one is part of a big national movement for the development of school bands throughout the country.

DEVICES FOR KEEPING INTEREST DURING CLASS PIANO LESSONS

T. P. GIDDINGS, *Supervisor of Music, Minneapolis, Minnesota*

This is an extremely difficult subject. It is a good deal like trying to define the word "personality." When we wish to describe a successful person we say he has "personality," but when we try to define this word it is a good deal like trying to find out what goes to make up a popular song. If anyone really knew the answer to either there would be more popular songs written and more people would develop a fine "personality."

The best device for keeping interest during the class lesson is a teacher with enough "Personality" to keep up the interest. So you see I have said it all and might end my piece right here.

Some time ago I chid a sleepy young lady in my University class. She very pertinently replied that if the class had been interesting enough she would have stayed awake.

"Devices" reminds me of a teacher with whom I worked some time ago. Whenever I asked her to teach something to her class a far away look came into her eye and I knew she was groping around in her bag of tricks for some device that would teach the thing. Once I was cruel enough to suggest that, for a change, she try using hard work as a device. There you have it. Hard work is the best device ever thought up to make anything interesting. It is the only device that ever gets any one anywhere.

Many music teachers in all branches of the art forget how much hard work goes to the making of music. There is no way out of it. One is interested in what he can do well. When a pupil can make music that is fit to be interested in he will be interested in it and not before. So let us begin with the work side of it and see what we can do to make the pupil want to work. It is an easy thing to make him work but to make him *want* to work is another matter.

First there must be the MOTIVE. When we find a motive strong enough to make him want to work to reach a certain goal we have well started. The next thing is to find out how the child mind works and follow that path to the goal. Then it remains to plan the music course so that it seems logical to the child and to let him learn the different facts as he needs them or rather as he sees that he needs them. This last is true pedagogy and we grown ups have a good deal of trouble in seeing pedagogy in its true light. We are all too apt to try to make the child think as we think he should think, instead of as he really does think.

On this line let me quote from a recent book. "The technical exercise is a short cut to artistry, but it is NOT a short cut to artistry unless the pupil SEES that it is." There is the nub of the whole matter. Does the pupil SEE that it is getting him where he wishes to go?

One of the great reasons for success in class piano work is competition. Every human being wants to get ahead. He wants to be able to do as well or better than other folks. In the class lesson he has the constant opportunity to compare himself with others. This is one of the great forces be-

hind general education. The constant desire to be at the head of the class is an enormous force, especially in the beginning. The clever piano teacher uses the same force in the piano class. The best player sits at the head of the class and the whole class lesson is a competition to get and hold this place.

To do this the pupil must practice between lessons. To get the pupil to do this is an art in itself.

First the teacher must explain carefully what practice is, how to do it and when. Only ceaseless attention to this part of her work will bring success. So much practice daily must be insisted upon. Practice cards signed by parent or guardian must be inspected at each and every class lesson. Gold stars may be placed on cards that show full amount of practice done. Larger gold stars for several weeks of work well done. Notes sent to mothers about the progress of pupils. These are other plans may be used to keep pupils up to their practice.

Pupils who do not practice should be dropped from the class after the teacher has seen the parent and this course decided upon between them.

When the practice has been taken care of between times it is a simple matter to plan a lesson that will be thrillingly interesting to all the pupils for the whole hour of the lesson.

There must be a variety of program in each lesson. No one can keep up interest in the same thing for a long time. One of the most important functions of the teacher is making a program for a class lesson. She should spend a great deal of time on it. It should be planned out to the second so that the whole lesson goes with a dash that means business. Pupils respond to this kind of a lesson in the finest way. They like to feel that they are getting somewhere. The joy of accomplishment is one of the finest things any pupil can take home from each lesson. Something definite should have been well done by each pupil at each lesson.

Recitals may be given at the end of each term. Part of music study is learning to make it. Another part is to have folks hear you make it.

The whole course must be planned to arrive somewhere so as to be worth while and therefore interesting in the long run as well as interesting at each lesson.

The successful teacher has in her mind a picture of her pupil ten years ahead, more or less, and plans her course of study accordingly. What is her plan for the future? It is here that piano teachers differ even more widely than music supervisors and that is saying a good deal.

Shall they all be musicians or shall they just play a little? Shall they work at their music and get somewhere or shall they just learn to play a few pieces? This question should be settled at the beginning.

In the first place, no one can tell who will be the professional musician and who will be the dilettant. In the second place, if all go the same road as the professional musician must travel all will be best served. The budding professional will be taken care of and the player who will but play for fun will get more fun out of it for he will like in just the proportion

he is able to do it. So let us just concentrate on the professional musician and take all our pupils along that line as far as we can get them to go.

Now let us stop and wrangle a few moments as to the path the professional musician should go. Here crops up the eternal question—shall he play music or play the piano? Shall he know music or technic? Fortunately if you let him play music enough he will get enough technic. He will also get that skill that pianists so sadly lack, the ability to read at sight. How many times pianists have come to me wondering why they cannot get jobs and the fact appears that they cannot read at sight at all. How can they expect commercial jobs when they cannot do this?

So in planning our course let us keep this in mind. The fine part of this is that the pupils think just this way too.

Shall the teacher keep the pupils practicing just what has been given for a lesson or not? This is often a sore point. The pupil will always want to branch out and play things that he happens to like. The wise teacher, instead of forbidding this will beat him to it and suggest that each pupil find and learn things outside of the lesson and bring them from time to time and play for the class. What the pupil brings in will often show the teacher the way the class should go and many a teacher has wisely changed her course to follow the lead the pupils have shown. The main thing is to get them to play a lot of music. In other words it is power and not pieces that counts in the musician's life.

It is sometimes disheartening to find that pupils are playing things of which you do not approve; but they will do this anyway, so it is a wise plan to take this force and use it to the advantage of the pupil instead of alienating him. I am referring to the popular stuff that is played so widely. There is a world of technique to be gathered from playing jazz and I am not so certain that the feeling against jazz does not come partly from the inability of many pianists to play it. It makes me think of the young man who came up to Chicago some time ago to attend the M. T. N. A. He brought along his instruments and earned a lot of money during the week. I asked him how he managed to get so many engagements in a large city infested with musicians. His reply was most illuminating but rather harrowing to the truly good musically. "Symphony players are not usually good enough players to play jazz successfully." Having played in several first class symphony orchestras, his opinion should have some weight.

Reading the rhythm of a selection is a very important part of a player's power. Here is the difficult part of playing jazz. Do not misunderstand me; I am not defending jazz; I don't like it any better than you do; I am merely suggesting that we use this thing, that we cannot stifle, to help along, instead of fighting it. Pupils will soon graduate from that into something better of their own accord. It may not be as soon as we would like but it will come and pupils will think us human at the same time—a most important point in the teacher's Personality.

"Shall it be music or technic?" This reminds one of a famous old novel in which the heroine suddenly had to earn her own living. Her music teacher as a beginning turned over to her two "Liddle girls for scales."

What a fate for the two children! How much better to have allowed them to play enough music to get technic and music too.

In closing, let me restate that the device is a last resort. Hard work and plenty of it is the foundation of the interesting class lesson. With that as a foundation an interesting program can be planned for each lesson that will hold all pupils, if the classes are well graded.

SYMPOSIUM ON METHODS AVAILABLE FOR CLASS PIANO TEACHING

MELODY WAY

NAOMI R. EVANS, *Cedar Falls, Iowa*

- I. Growth of Melody Way
 - A. 200 Cities using method
 - B. 100,000 children learning to play the Melody Way
 - C. Author, Otto W. Miessner
 1. Understanding of children
- II. Material in books
 - A. Folk songs
 1. Development
 - B. Underlying principles of material
 1. Every piece a song
- III. Five psychological steps used in presenting
 - A. Rhythm
 - B. Melody
 - C. Harmony
- IV. Rhythm
 - A. Game "The Bells"
 1. Five steps
- V. Melody
 - A. Magic Music
 1. Five steps
 - B. Use of key finder and transposition
- VI. Harmony
 - A. Five steps
 - B. Chord finders for advanced work

CURTIS COURSE OF CLASS PIANO INSTRUCTION

HELEN CURTIS, *Bush Conservatory, Chicago, Ill.*

The Curtis Course, using modern educational methods both in presentation of material and in class procedure, works in with any school system. The approach is through the so-fa syllables in the melodies first taught. The reason for this approach is, first, because the so-fa syllables are known to the

pupils, and secondly, because the so-fa syllables represent definite intervals and therefore prove a decided help in teaching sight reading for piano and other instruments.

Piano pupils, thus taught, are helped greatly in their singing work. Melodies that the class sings, musical, correct in form, and involving elementary technical study, form an important part of the course. They are first learned by syllable names but very soon the pupils are reading them by recognition of interval alone. They are always sung as the class plays them, both for the feeling and for the rhythm. These melodies admit of transposition into all the major and minor keys studied.

The chord accompaniment, consisting of the three primary triads at first, is learned from the first lesson, some written for left hand and some for right. These are recognized in all pieces and in their different positions after inversions of chords are studied. Simple cadence forms are recognized.

Soon (sixth lesson) sight reading by pitch or letter names is introduced, with correlation of position on staff and keyboard, as well as recognition of intervals being stressed. The previous experience of syllable reading helps here materially. Quick sight reading is one of the outstanding features of the course. After the twentieth lesson, it takes ingenuity on the part of the teacher to keep up with the class, since they begin to "pick out" the pieces all through the book and with great accuracy.

Pupils clap, step, and swing rhythms and get a feeling for them. All elementary rhythms are included in the pieces. The construction of all major and minor scales is taught in the first year, with the cadence chords. It is to fix these different keys in the consciousness and give a key feeling, that all pieces learned are transposed. Scales are written in the writing tablet, major and minor, with the corresponding locations on the little keyboards below each grand staff. Melodic, harmonic, and form analysis are part of the teaching of each piece.

Technical exercises away from the piano are given for relaxation, consciousness of weight, attack, and great attention is given to the hand position at all times from the first lesson. Legato and staccato touch, adherence to and a knowledge of all dynamic markings, interpretation, all form a part of the execution, which can be done as well if not better in class than in the private lesson. To teach pupils to play all pieces artistically, however simple, is the aim.

Ear training is a part of every lesson, in special ear training drills and also in listening and detecting the faults in the performance at the pianos.

The composing of melodies to verses, and harmonizing with the chords they know, forms a very interesting and helpful part of the work. The results are surprisingly musical.

The entire course is very definitely and logically marked out, one procedure leading as a preparation up to the following one. The separate presentations are in themselves logical. The pupils therefore respond since they understand easily. The material, the result of years of testing with thousands of pupils, follows the outline closely, progressing logically. Con-

crete examples of the musical principles being presented are furnished in the pieces. The class therefore learns by doing.

The training of the teacher is very important and very thoroughly done in this course. It is possible by logical teaching to teach more material and do it more thoroughly and therefore get more outstanding results in a given time. It gives the opportunity to present more of the fundamentals of music, resulting in a broader musical knowledge, as well as to get better results in execution on the instrument, both technically and artistically, from mere practice on the increased amount of material that can be presented.

In dealing with hundreds of children as the class lesson does in contrast to the schedules in private work, the responsibility of the class teacher is great and the instruction given to the class should be the best.

THE OXFORD PIANO COURSE

MRS. GAIL MARTIN HAAKE, *Evanston, Illinois*

The Oxford Piano Course is a plan of piano instruction adapted to both class and individual work. It is the result of, first, many years of experience in private piano teaching of children; second, many years of experience in public school music teaching; third, ten years of practical application of these combined experiences in public school piano classes and in many studios where the lessons have been individual. The first practical work making application of the methods involved was started in 1916.

The first books of the course will be issued late this spring by the Oxford University Press, the oldest publishing house in the world, whose influence extends to every quarter of the globe.

The classes begin in the third grade and continue through the eighth grade. The course is planned to meet the child as a school child, and is based upon his daily school experience both in music and in other subjects.

1. We begin with songs with which the children are familiar. In the public schools there is direct correlation with the singing lesson through the use of songs used in the singing classes. These little melodies are divided between the two hands.

2. The rhythm is maintained by having the class sing while the child is playing.

3. A simple chord accompaniment is then learned, divided between the two hands, and the song thus becomes four hand ensemble playing.

4. The next step is to take songs of so simple a kind that one child can play both melody and accompaniment.

The procedure, in its various steps, closely follows modern pedagogy as applied to the singing lesson and the language lesson.

It will be seen that the first lessons use the material of the child's singing book, and can be applied to any of the standard public school singing texts. Thus the fact that the pupil is required to buy no material minimizes the expense to the parents until the child has proven that he can learn to play the piano.

From this early material of a folk-song type, first in simple arrangement, later developed with greater diversity of pianistic figuration, the children are led easily and gradually into the various types of piano music including the polyphonic, early dance and sonatina forms, and including also the ground work for an adequate technical foundation. Ample provision is also made for much sight-reading, creative work and ensemble playing.

These materials have been organized in the course under the following broad headings:

1. Technical studies and etudes.
2. Musical etudes.
3. Polyphonic materials.
4. Thematically developed music of the sonatina and sonata types.
5. Song types, dance types, and all material in freer forms.

One of the outstanding features of the course is the wealth of new, original material from the best contemporary American sources.

The grading of the material has been based upon our experience as teachers and upon three comprehensive surveys. The first of these was in 1918 when over 500 children were studied; the second in 1922; the third in 1926. These surveys include several thousand children of grade and high school ages. Through them we have learned what is the actual accomplishment of the average child after a given period of study. The grade therefore is not based on theoretical ideals but is a result of a study of actual conditions.

The course distinguishes between instruction appropriate for the group and the needs of the individual child. The *group* work is found in the books of the course and the *individual* needs are provided for by means of a wide range of graded, supplementary selections. The whole range of standard publications has been sifted for this purpose.

Finally, we would stress a point Mr. Embs put before you in his opening address, that of the need of a greater educational and cultural emphasis in the music work in the schools. While it is the aim of the Oxford Piano Course to offer material that will interest large masses of children, the experience of the editors has proven that children *are* interested in beautiful music,—in music that has a definite educational and aesthetic value. It is the purpose of the Oxford University Press to offer such a course.

THE MUSIC STUDENTS PIANO COURSE

CLARENCE G. HAMILTON, *Wellesley, Massachusetts*

It may be safely affirmed that instruction of any kind is more effective when conducted according to a carefully prepared plan. It is to guard against aimless and unregulated piano teaching that *The Music Students Piano Course* has been prepared.

For the established school studies, such as arithmetic, geography and history, textbooks are commonly prescribed, to insure that the subject shall be presented in an orderly manner, and that no unnecessary details shall be

omitted. That *The Music Students Piano Course* is quite worthy of a place beside the best of such textbooks may be judged from the following considerations:

1. In accordance with the conclusions of modern pedagogy, the course presents one step at a time, each step following logically after the preceding one, and each helping to build up a solid foundation of musical fundamentals, upon which future progress may safely be built.

2. While the course is based upon the needs of a pupil who is neither abnormally dull nor abnormally bright, it may easily be adapted to either extreme. The slow pupil, for instance, may at any time be given a part, rather than the whole of a lesson, and, if necessary, certain features, such as the ear-training, may be abbreviated. On the other hand, a considerable amount of supplementary material is included in each book for the quick pupil, whose work may further progress more rapidly by the omission of unnecessary details.

3. Thus the course is intended to aid rather than to fetter the teacher, who is quite free to change any materials that seem less desirable, or to add his individual ideas or preferences.

4. While piano playing is the main object of the course, the editors have believed it possible for a student to grow correspondingly in general musicianship. To this end, stress is laid upon the cultivation of musical perception by constant practice in ear-training. Theory, too, fits the course throughout, so that at its conclusion the pupil should have mastered the principles of form, harmony and counterpoint as applied to the keyboard. Standard and classical composers represented in the music are made more vivid by historical sketches and portraits. Illustrations of places or devices mentioned in the text are plentiful. Due space, also, is devoted to sight-reading and transposition.

5. To the teacher without such a guide, it may seem impractical to introduce so many features as have been described into the limited lesson period. But it is assumed, as with other textbooks, that the pupil is to study, as well as practice, for his lesson; hence many of these features may be taught simply by marking them for the pupil to learn. Then, at the beginning of each lesson, a list of questions is given, to be answered by the pupil as part of his regular preparation.

6. Each lesson constitutes a unit, all parts of which are logically linked together. After the initial questions on the preceding lesson, some general problems in technic—such as a scale or chord figure to be applied to different keys—is presented. This figure is then made the basis of a more formal Study or Etude. Now comes a "preparatory exercise," which deals in detail with some intricate passage in the following section of a "new piece." Of this piece, the form, special features, and composer are each given due attention. A theory section now further enlarges the pupil's outlook upon musical structure. Meanwhile, too, some melodic or harmonic figure in the Study or Piece has been made the basis of an ear-training exercise. Finally the lesson closes with material for sight-reading.

Such is a typical lesson in the course. Naturally, the exact sequence of subjects is changed from time to time, to fit the situation.

7. While the course is adapted to the work of all piano teachers, it is especially adapted to the school year. To this purpose, its twenty books are divided into five years, each year consisting of thirty-six lessons, which are again divided into four books, each corresponding to a school term. Thus in communities where school credit for piano work is given, the course may readily be adopted as the basis for such credit.

8. While the course is taught preferably in continuous order, from beginning to end, provision has been made for pupils who have attained some advancement before entering upon it. The manual—*Music Theory for Piano Students*, and the book *First Two Years of Piano Technic* cover these subjects as given in the early years of the course; so that by briefly reviewing these books, together with the ear-training exercises given in the *Teachers' Manuals*, a pupil may confidently enter the second, third or fourth year.

But "the proof of a pudding is in the eating." Here is a word from a teacher who for several years has successfully based her work on this course:

"It has been most enthusiastically received by all my pupils, who look forward with much interest to a new book every nine weeks. . . . Any teacher could not fail to appreciate this course, for it contains so much excellent material, so well selected and arranged, by men of authority on the subject."¹

Let us conclude with the words of Lois Ward, a little Miss of ten summers who has been brought up on the course, and who may act as spokesman for the pupils:

"The reason of my liking to practice is because the course is so interesting and so easy to understand. I have so many good reasons for liking it, it would take too long to tell them!"²

KINSCELLA CLASS PIANO METHOD

OLGA PRIGGE, *Cincinnati, Ohio*

The Kinscella Method or Lincoln Way is a system of teaching little children and growing boys and girls how to play the piano. It is logically developed, in accord with the principles of modern pedagogy and school procedure and correlates easily with any system of public school music by utilizing any musical knowledge already acquired by the pupils, and thus going from the known to the unknown.

The course of study is planned on a four year basis, but is elastic and intended to be adapted to the individual needs and requirements of the pupils. Pupils who are very young when they enter the classes or are naturally slow musically, may take five or six years for the completion of this course. With our tiny kindergarten and first grade children, and many enter the classes at

¹ Mrs. Bertha L. Geddes, 35 School Street, Winchendon, Mass.

² Miss Lois Woods, Pupil of Miss Bessie L. Miller, 38 Liberty St., East Braintree, Mass.

that age, much supplementary work is given while the Kinscella text is used as a background.

The Kinscella work develops upon a sound technical foundation. There is an unusual rhythmic appeal made from the very first lesson. A definite course is followed in ear-training, sight-reading, interval work and transposition. The children vie with each other in transposing each piece, and eventually are able to transpose such things as the Back Invention in F. One of our twelve year old boys demonstrated his ability at transposition a few weeks ago by transposing part of one of his solos for his chum, who has just begun to study cornet, so that they might play together.

Sweeping aside all non-essentials, the children are taught to read music as well as play it, so that they may be independent. They are prepared logically for each step of their way, using real technic, the technical etude, and real music. Balance is the magical quality sought after in the individual performance.

While it is intended that the classes shall remain piano classes in which one learns to play, musicianship is developed through an appreciative background, and from absorption of related bits of music history and theory. The use of the very best literature for the piano is urged from the very first lessons to the end of the course. We find that children and older boys and girls take great delight in playing bits of folk-music, tiny classics, and finally, larger forms of good piano literature. At one of our neighborhood musicals this year, the children gave a program of piano and violin literature from Bach to MacDowell. Each number was preceded by a brief sketch of the life of the composer and a bit of contemporary history. Jazz, as a form of musical endeavor, has not so many musical adherents among children who know and can do, themselves, attractive pieces from the works of good writers. Especially is this noticeable in our eighth grades. Recently, I asked an eighth grade boy just why the piano class children seemed to be in demand on all of their programs. His reply was that the piano class children were practically the only ones who could play good music; that the majority of the boys and girls played jazz only.

Ensemble work is a distinctive feature of the Kinscella class work. Beginners in the Kinscella classes develop ensemble work from the time they learn their first tiny duet, in the very first lessons, until, at the end of the course, many of them are ready to play at least one movement of a standard concerto with orchestra. This development is logical. First, the tiny duet, two players at one piano; then a longer and more difficult duet. When it is possible (though never desired during the piano lesson) several pianos are brought together, and ten to twenty children may have the thrill of playing at once, each pair, however, playing just the simple duet. Then comes the eight hand arrangement of some fine classic—as the Beethoven Country Dances for four players at two pianos. Some still quite simple duets may be played with the accompaniment of the school orchestra. Then comes the playing of two piano numbers, one player at each piano. In all of our programs we combine with the violin classes, the piano children doing all of

the accompanying for the violinists. In most of the schools the piano class children are the official accompanists for the school orchestra.

This year one of the graduates of the public school piano classes at Lincoln, Nebraska, entered the University of Nebraska as a Freshman. Appearing before a strange examiner there for her entrance examination in piano, that she might thereafter take piano for credit in the University, she played or offered to play two Bach Preludes and Fugues from the Well Tempered Clavichord, and music of similar grade. The examiner called in the entire examining board and then and there gave her an hour's rigid examination. At the close of the hour, this girl, whose entire foundation had been in the Lincoln Public School Piano Classes, was offered and given twenty hours advanced standing in piano at the University, becoming, automatically, a Junior in this subject.

THE GIDDINGS METHOD

T. P. GIDDINGS, *Minneapolis, Minnesota*

Book 1. Giddings Public School Class Method for Piano.

This is a teacher's book. With this book as a guide any one can organize and carry on piano classes. Private teachers may also use it to advantage by allowing private pupils to use the same material.

First Music Book: Any simple book that the pupils have sung vocally. The foundation of this method is a slight knowledge of sight-singing. Where pupils have not this knowledge, this plan cannot be used to advantage.

This simple book of songs that the pupils can already read and sing furnishes the vocal ideal which the pupil simply has to learn to reproduce from the piano. This furnishes the vocal foundation that is so necessary for the instrumental musician.

A number of songs in all the nine keys usually found in school song books are played in the following various ways: One hand; two hands; transpose into various keys; chords in either hand, tune in the other; transposed with chords; etc. These various ways and the pedagogical reasons for them are found at length in the teacher's manual.

When, in the judgment of the teacher, the pupils are ready for another book they take the:

Piano Class Reader No. 1. This book is divided into five parts, music in nine keys.

1. Old tunes. Two staves.
2. New music. Two staves, treble.
3. Old music. Two staves, bass and treble.
4. Old tunes. Two staves, old tunes and different bass.
5. Regular piano music.

Transposition and chord playing carried on all the time with this material.

Piano Class Reader No. 2. Regular well graded piano music in 13 keys. Transposition.

With all this the teacher may use other material as she desires. Technical exercises may also be used though none are suggested. This course may lead into any other. It at present is simply a pedagogical beginning for piano players from the teacher's rather than the pianist's standpoint.

THE JOHN WILLIAMS BOOKS AND THE PROGRESSIVE SERIES OF PIANO LESSONS

MRS. BLANCHE E. K. EVANS, *Cincinnati, Ohio*

In teaching my Normal Class at the Cincinnati Conservatory, I looked about for some beginning books that would be attractive to little people who were to serve as demonstration class for the young teachers. The Williams Books appealed to me because they gave evidence of being the work of some one who understood children, who worked in a logical way and who evidently expected to arrive somewhere at the end of his journey. I wrote to Mr. Williams telling him of my work and asking him what points he would like me to bring out in my demonstration.

After forty lessons, my children are playing "The Swallow" and "The Bells" in Mr. Williams second book. At the same time they have had ear-training, sight-singing, notation, meter and rhythm, some simple music history and individual solo pieces which they must learn at home to show that they have grasped the principles taught in the class lessons. They have given three or four public demonstrations of their progress, to the satisfaction of Miss Baur and Mr. Aiken. I like Mr. Williams' books because they give the pupils freedom on the keyboard.

The pieces used for their home-study were selected from the Progressive Series material. This is the thirteenth year that I have been teaching Progressive Series. It makes me wonder whether there is another course now in existence that would stand that test; because we all know how tiresome it is to have to do the same thing in the same way year after year. Well, that is just what one does not have to do with the Progressive Series of Piano Lessons, because (1) they are constantly being re-edited and enlarged and improved, and (2) because there is such a wealth of material that you can vary your choice and order of presentation. (3) It covers so much musical ground that it is suitable for the beginner or the advanced student. I do not care for its use with little children, but would start it in the sixth grade (Junior High School). (4) Another point in favor of the Progressive Series is that the materials used are selected from sources that appear in the prescribed course of the best Music Schools of the country.

It has been said that this is an expensive course. To the teacher the initial cost does seem great, and perhaps she feels it a burden to have to qualify especially to teach this course, but on the other hand she is protecting herself by so doing, in guaranteeing the student satisfactory teaching if the pupil will do the necessary work.

THE CONTENT OF VOICE COURSES IN SCHOOLS FOR THE TRAINING OF SUPERVISORS

MRS. HAZEL BECKWITH NOHAVEK, *University of Nebraska,
Lincoln, Nebraska*

First we must decide whether the objective is really different or whether the objective is the same in such courses as they are given in schools for the training of supervisors or as they are given in conservatories.

Every supervisor of public school music should have a major in some branch of applied music. If voice is his major, he should have followed and completed the regular course prescribed for graduation in applied music with a voice major. If piano is his major, he should have followed and completed the regular prescribed course for graduation in applied music with a piano major. If violin, trumpet, 'cello, or any of the other symphonic instruments is his major, he should have followed and completed the prescribed work with that instrument as a major.

All supervisors of public school music must have some training in voice. Voice may not be his major field, but he should be able to sing and know how to tell others how to sing. He should be able to detect faulty work and know how to rectify these faults.

By a regular prescribed course I mean—four years of private lessons in the major subject, at least two years of private lessons in the minor subject, plus an ordinary amount of theoretical work—which should not be less than two years of harmony and two years of history. A supervisor of music should have this training and more. He should carry exploratory courses in brass, wood-wind, strings—depending upon his major and minor. Then he must add courses in primary methods, elementary methods, Junior and Senior high school methods, orchestra conducting, music appreciation and practice teaching under supervision as well as courses in English, modern language, psychology, and education courses covering the elementary and secondary field.

Because my special part of this discussion is voice, I will take for my example, voice as a major.

The following outstanding voice facts should be in the foreground of the consciousness of every supervisor of music that is directly in charge of children's voices. I will leave it to your judgment whether these facts are acquired by a person completing the work with a voice major in a School of Music or Conservatory. If you can answer, "Yes," then the objective of the supervisor has been reached. If the answer is negative, then the course should not differ materially but be supplemented by a course that will contain the following facts and principles.

1. **Tone Quality**—He should be thoroughly familiar with the voice quality of children of different ages. He should know a properly produced tone when he hears it and be able to analyze a faulty one. He should be able to detect a nasal, breathy or any other common type of poor tone quality. But detection is not all. He must be able to prescribe a cure—(give example of an exaggerated nasal tone, a modified nasal tone and a

"Toiling, rejoicing, sorrowing,
Onward thru life we go."

or,

"Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear,
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air."

or,

"Four score and seven years ago our fathers brought forth upon
this nation, a new continent."

And the reply is, "I have never heard it," or (and this one is much more general) "I have heard it some place I'm sure, but I just can't remember what it is." This is just as bad as to meet an old acquaintance on the street and say "Good morning Miss." but the name is gone!! Unless a person is acquainted with music literature, he is truly musically uneducated. Until the people in charge of the musical training of young Americans realize the importance of opening the vast store of musical literature, the European indictment, "Unmusical America" will be true. We must get busy so that we can once more proudly raise our heads and say, "Second to none."

In the light of the foregoing let me ask you, does a student receive information about and training in the five points I have given? If we can answer in the affirmative and prove our answer, then the courses should remain the same. If the answer is negative, I still contend that the courses should remain the same but be supplemented with an intensive course that is extensive enough to cover the field from the Public School Music point of view.

THE CONTENT OF VOICE COURSES IN TEACHERS TRAINING SCHOOLS

ALFRED SPOUSE, *Rochester, New York*

The conservatory course in Voice Culture at the Eastman School, and I judge at other Music Schools, consists of several terms of individual instruction in tone production, song singing, English, French, Italian and German Diction, style and interpretation. In addition to the individual lessons the student may also have class-instruction, so called, in which several students listen while one sings, and take turns in listening and singing, while the teacher makes appropriate comments and corrections. The Vocal Courses include Theory, Harmony, Ear-Training, Dictation, History, Appreciation, Rhetoric and so forth, leading to the Bachelor Degree.

Any teacher of music in a modern High School should undoubtedly have had all this work before engaging to teach, but for the one who is to teach Voice Culture to groups it is not sufficient. Such a course might readily produce an artist-singer, or, granted the flair for teaching, a good vocal teacher; as a matter of fact, that is how most of our private teachers

are produced, at least nowadays. But as every type of work calls for its own particular technique, the task of teaching voice to quite large groups has its own peculiar problem. Teacher-training for this kind of work should examine, analyze, and experience the many challenges which do not occur in individual work, or rather in the teaching of individuals.

In the first place, most of the professional teachers of voice are far from ready to admit that group teaching is sound. Here as in other professional subjects there seems to be a feeling that Public School teachers at best can only toy with the problem, and perhaps do more harm than good. There are also men of prominence and sagacity within the ranks of our own leaders, Public School Music experts, who express themselves as dubious about the teaching of Voice Culture in our High Schools. The number of these however is rapidly diminishing. Their reasons are varied, and must be given consideration in any course calculated to equip men and women to teach this subject in those schools.

Professional private teachers with whom I have talked seem to feel that boys and girls of High School age are rather too young to do any serious work, and anyhow that such a subject as vocal training cannot properly be taught in the class room and to classes. Perhaps they are fearful that their own particular field will be invaded, to their financial loss. Of course it actually works out very differently; for boys and girls whose interest in vocal culture has been aroused in school generally seek further training after graduation, and make the most desirable private pupils.

The objections raised by critics within our own ranks should be seriously considered by every music teacher, for they are advanced by people who are experienced and authoritative on boy and girl psychology and physiology. I shall mention a few of them, and outline the answer as I see it. As we proceed in this phase of Music Education, it is certain that we shall find out new things, work out new solutions. We must be alert at all times, noting the effects we secure, recording the mistakes, seeking safe practice for the future. It is no time to be dogmatic. Everything is not known. "Only in that which establishes itself practically, is Truth found,—not in the protests of the theorists. . . ."

As to the statement that Voice Culture should not be attempted in High Schools, experience is teaching us that this is not so formidable an objection as might be supposed. But teachers should be trained to be fully aware of the damage that can be done to young voices unless they are treated as young voices. Here then would be one particular in which an artist-course would be totally inadequate for Public School Music teaching. Not every singer can teach what he can perform. Professional teachers of singing are often empirical—pupils are prone to learn largely by imitation; therefore the training of the artist-singer too frequently is inadequate to solve the problems found in group-presentation, and empiricism has no place in the class room.

One may safely say that this damage of harming young voices is not so sinister as it might seem. Common sense should dictate to the experienced teacher what may be attempted and what avoided. A safe and sane pro-

gram can be laid out, indeed has been laid out by a competent teacher of national reputation, which has been followed by a large number of school music teachers throughout the country with good success. Incidentally, these youthful voices are not so tender and fragile as some alarmists would have us suppose. Not in many voice lessons of the most deadly kind would any voice be subjected to the damage done every time the assembly cheers for the school team. Young people will yell—try and stop them! Let us try instead if we can teach them to make these noises scientifically rather than elementally.

Another objector asks what method are we to teach inasmuch as there is so much jealousy and disagreement between established vocal teachers. Which is right, and which wrong? My answer would be that there is not nearly so much difference in the fundamentals of voice training as one might easily imagine from all that is said. Competent voice teachers all teach about the same fundamentals, except that they have their own peculiar little tricks in presentation, or "putting it over" as we say nowadays. Vocal pupils in and from all sections of our country are singing well as soloists in churches, in concert, and in opera. Has any particular teacher or any particular section of the country a monopoly?

The most serious criticism to be met at the present time, and one which is of particular interest to this assemblage, is that there is an inadequate number of teachers qualified to present specific voice culture to High School groups. The Supervisor Training courses of today, with very few exceptions, offer no training in the teaching of group voice culture. It is a fact that many supervisors enter upon their professional work with no knowledge whatever of what constitutes a voice culture lesson either private or in class. Supervisors certainly should be specifically trained in the art of voice culture and song singing, because there is a rising and inevitable demand for this type of teaching. It was bound to come after it had been proven so conclusively that the class method was sound and workable in the instances of piano classes and the group training in all instruments of the band and orchestra.

I feel certain that you are aware of the circumstances ordinarily surrounding the private teacher. Briefly, his teaching is for his selected individual pupils. As he himself was prepared by a private teacher with the single purpose of meeting his individual requirements, so he in turn, on a highly specialized basis, is to meet the requirements of individuals coming to him for instruction. Such instruction can safely be based on imitation and empiricism, and be lacking in pedagogical principles.

Contrariwise, in the case of preparing a teacher to instruct in groups, no such lack of method or plan is either safe or desirable. In fact the first requirement is a course of study as pedagogically sound and progressively laid out as any course offered today in our schools in other subjects. Voice teachers in public schools should be equipped to present to their principal or superintendent a perfected teaching plan showing the attainments sought and the methods to be used to accomplish the aims, if they would earn his respect and confidence.

I shall briefly outline a course which I believe public school voice teachers should be equipped to carry out, which I myself have successfully carried out during the last six years. Perhaps many of you, together with many other musicians and teachers, think that voices cannot properly be taught in class, for the reason that no two voices are alike, no two have the same faults; that each voice, each personality calls for different treatment, and that there can be no blanket method used that will be effective for all.

This was concurred in by the writer, until experience, that solid and unanswerable guide, convinced him otherwise. As a matter of fact, a sanely laid-out program of progressive work, including both the theory and practice of correct tone production cannot help but cure all the various vocal faults found among the different members of the class, providing of course, that the proper amount of study and practice are done by all.

For instance, take a beginning class of twenty. Here are several with a bad nasal twang, others with diction so poor one can scarcely understand their spoken conversation, some with very tight throats, and some with very breathy tones. The voice classification is equally varied. Add to this confusion the little individual faults that are not common to all. Is such a group to be taught successfully by the class arrangement?

The answer to this is undoubtedly YES. For all these faults demand one cure: FREEDOM. The wise teacher will pay no attention to individuals faults like these at first. When the time comes to submit them to individual scrutiny, they will very probably either have disappeared entirely or be well on the way to normality. Few successful teachers today make a direct attack, but use instead a flanking or indirect attack at vocal faults. The ever-present danger of local effort is of course the reason. Beginning pupils must not be told to do this or that with an unruly tongue, nor thus and so with the larynx; "It is unwise to concentrate upon the action of any one muscle, or set of muscles, during the early lessons."

The breath activity should be the first care of the teacher. Nowadays it is generally accepted that the method of breathing to sing is the same old activity of breathing to live reinforced to meet the more exacting demands of the melody line and the sostenuto. A singing-and-breathing exercise, devised to accomplish coördination in the two acts makes them one in fact and should be the first exercise given to the class. It should be followed by others, few in number, but exact in aims, to stimulate the breathing action automatically and to encourage enunciation. Included should be a good staccato exercise, to lay the correct basis for fundamental tone production.

Then should follow a careful study of all our vowel forms, one by one. Analogies are drawn or differences pointed out and practiced, until the student has a good knowledge of our language for singing and speaking purposes. Words and sentences, set to music of small demands should be used as exercises, and the student thus familiarized with the use of words in singing from the very beginning of his vocal education. A small number of easy songs and vocalises with the Italian syllables should be used in connection with this material. The whole as outlined should be the work

of one school year at the rate of two or more lessons per week. The great objective for the year's work is "Freedom of all the parts used in tone-production." This aim includes proper and automatic breath-taking and breath-control, natural and effortless tone-production, and clear enunciation and pronunciation.

It will be true in most cases that at the conclusion of the first year of work the nasal twang, the impossible diction, the tight throats, and even the breathy tones, will each have succumbed to their common enemy, free and natural production of tone. Also those little peculiar faults that were not common to all, but found only in the individual pupil, will have gradually been eliminated, perhaps without his knowing that they ever existed.

One thing is imperative. The teacher must know what he is listening and watching for, and be able to recognize it when he hears and sees it. He must not be a blind leader of the blind. It would be far better for him to study, if possible, with a master-teacher who can acquaint him beforehand in a practical way with the program he will need. It is desirable that the teacher be a well-trained vocalist himself before attempting to equip himself to teach these groups.

Personally, I think written examinations at stated periods in the semester are necessary and desirable. Examinations should cover the theoretical side of the subject as well as the practical singing phase. In the earlier lessons examination questions should concern only the theory. "What is the first great principle of artistic tone production?" The answer: "Freedom of all the parts involving tone production." "What is the first and most essential consideration?" The answer: "Breath-taking and breath-control." I have found that these questions, eliciting formal answers, are stimulating and effective, also, if interpolated into the vocal exercise in the class period. It keeps reminding the class of their objective, and gives them the proper professional terms for their specialized instruction. As the classes advance into song singing, which should be early, they should be marked on performance as follows: Rhythm, phrasing, diction, style and interpretation, with a generous mark for the latter qualification. I also hold that pupils should be expected to maintain a passing mark in this work just as they are expected to in all other subjects. Pupils with exceedingly promising voices, who fall down on the thinking and doing side, should be promptly informed that the voice class is no place for a shirker. Campanari once said that a singer to be successful should be 80% brains and 20% voice. I do not object to a wonderful voice as original equipment, but I do hold that brains and application are of paramount importance.

The second and if possible third year of this class instruction proceed along an orderly and well-planned routine in the future study of the subject as the first, and the results achieved so far by students who have had the benefit of no other training than in High School classes are taken by me at least as ample proof that this kind of voice training justifies its inclusion in any modern High School curriculum.

THE CONTENT OF HARMONY COURSES IN SCHOOLS FOR THE TRAINING OF MUSIC SUPERVISORS

L. M. TILSON, *Terra Haute, Ind.*

The exact title of this discussion, given to me by the committee is: "The content of courses in harmony in schools for the training of supervisors of music should differ materially from similar courses offered by conservatories, because of the difference in objectives." You will notice that the question is not only stated, but the answer is also given and the reason for the answer is indicated. There seems to be no room for me to wander around in. I can see no way of evading the issue, so I shall not try to do so.

Harmony is the grammar of music. The only excuse for teaching the grammar of any language is that we may learn correct usage. If, for instance, educators consider that there should be a difference in the way English Composition is taught in the colleges from the way it is taught in the teacher training institutions, then I should say that about the same difference should obtain in the case of the teaching of harmony in the conservatory and the teaching of harmony in the schools for the training of supervisors of music. The difference in objectives is about the same in one case as in the other. I have asked several good authorities in English departments to tell me just what this difference should consist of in the case of the teaching of English, and have received various answers. One answer was something like this: "In both the college and teacher training institution it is necessary that the student should know what usage is right and what is wrong, but in the teacher training institution the student should know why it is right and why it is wrong, because it will be his business later to teach it to others. That is, he must not only be able to write compositions using correct English, but must be able to tell how he knows that it is correct. Correct English is a habit and can be acquired like any other habit, by continual use, and if a student is never to teach it this is as good a way to acquire it as any other. The main thing with the college student is to know not why, but how, and to be able to express himself correctly under all circumstances. The teaching of the correct use of English in colleges then might be done in what we would call a more informal way than should be the case in the teacher training institution. One might not need to dwell so much upon rules as upon the actual usage."

I believe that the difference between the way of teaching harmony in the conservatory and in the school for the training of music supervisors is comparable to the difference between teaching English in the college and the teacher training school. In each case, of course, we are trying to learn correct usage, but in the case of the conservatory, as in the case of the college, the student does not need to know the "whys" and "wherefores" as definitely as he would if he were preparing to be a teacher of the subject. I can see how the conservatory student might be turned loose to write compositions in a much more informal way, perhaps, than would be wise in teacher training procedure. What he wants is results in his compositions, and he gets them by forming correct habits in the construction of melody

and harmony. He is not so much interested in definite rules as he is in musical-sounding compositions, and yet even he cannot get along entirely without them. He is interested in forming correct habits of musical speech, and they are formed, like other habits, by frequency of repetition, as the psychologists say. I shall not outline or suggest any procedure to be followed in this so-called informal manner of presenting the subject, but I will say that even in conservatories I believe that it is very easy to acquire a detrimental lack of system in the attempt to be informal with our presentation. The same thing is true in teaching the subject to high school classes.

The student who is on the music supervisors' course is not only trying to learn correct usage in musical speech, but is also trying to learn how to teach high school students this correct usage. I have heard many professors in teacher training institutions say that if we were careful enough in our daily presentation of the material no courses in methods would be necessary. Just a few days ago I heard a science teacher say that he could present his subject in the daily recitations in such a way that no methods courses would be necessary, because the students would always teach their high school classes just as they have been taught in the teachers college classes. I would not go as far as that, but I do think there is much in the statement, and that we should stick pretty close in our presentation to the way that we would have the subject presented in high school. Of course I would not abandon the methods courses in harmony, but I shall speak of these later.

I believe that the student who is preparing to be a music supervisor should have this beginning work in harmony presented in very much the same way that he will be expected to teach it later to high school students. Indeed it would do no harm, but probably be to his advantage, if his first term's work was done from a good high school harmony text book, if such a thing can be found. If in his first term's work he is taken step by step over the same kind of material that he is to use in his high school classes later, and in somewhat the same way, his methods work in harmony will be done much more intelligently and his problems in high school classes later will be much more easily solved. We would then have much more efficient harmony teaching in the high schools than is now the case. It certainly amazes one to see some of the things that are attempted in the name of harmony in the smaller high schools, and indeed in some of the larger ones for that matter. A very common complaint among music supervisors is that when they have started good sized harmony classes in the Fall they have usually dwindled down by Christmas until they were too small to be continued. My study of this problem leads me to say that there are usually two causes for this state of affairs. First, the presentation has been neither simple nor interesting enough to hold the students, and second, too much has been attempted.

High school students simply will not become interested in the old fashioned way of presenting intervals, triads, figured basses etc., that were used with us when we were in the college or conservatory years ago. I have tried it and I know by bitter experience that they will not respond to

it. They must have the subject motivated for them just as other high school subjects are motivated. They must see something practical in what they are doing, and of course it must be interesting. At the same time it must not be too vague; and definite assignments are absolutely necessary in these high school classes. There is certainly a "happy medium" between what we are calling the formal and the informal presentation of harmony in the high school. For instance, I believe that the high school student in harmony should be encouraged to do original work in melody as well as in harmony almost from the very first, but I believe that these activities should be safeguarded by some sensible directions. Otherwise only a very few of the most talented students in the class will get anything out of the work. I cannot see the wisdom in turning high school students loose to browse among chords and melodies without first giving them a little preparation that will aid them in selecting what is wanted and rejecting what is not wanted. This can be done in such a way that it will add to the interest rather than detract from it, and it is my experience that high school students will be very enthusiastic in this study if they are directed definitely enough so that they know where they are going. They must see the goal and a more or less definite road by which it can be reached.

Attempting too much in the study of harmony in high school classes is a very common fault and one that is the cause of many students becoming discouraged and dropping out. Some of you would probably be amazed if I should tell you in detail some of the things that I have found in courses of study in harmony for small high schools. Some of this would apply to a few larger high schools as well. I have seen courses of study for some small high schools that would compare (on paper) with what is offered in good conservatories of music, counterpoint and all. I believe that I am safe in saying that the greatest criticism that could be made of the majority of high school courses in harmony is that too little is accomplished because too much is attempted. It would be much better for the high school student to learn to harmonize his own simple original melodies with a few simple chords well used than to wander around among chords, the use of which he is far too young to learn. We must remember that children, as a rule, are not as far advanced in the musical vocabulary at the high school age as they are in the English vocabulary, and so cannot be expected to acquire the same correctness in its more complicated uses.

Much of this confusion in high school harmony teaching would disappear if good methods courses in the subject were offered in the schools for the training of music supervisors. Even if a student did have his beginning work in harmony in a way similar to that which he should use later in his work in high school classes, he cannot be depended upon to carry it over without some very definite help such as can be offered in methods classes. This methods work should, of course, be based upon some good high school text in the subject and the student should be required to work out all the details of presentation, and demonstrate the procedure in class. He should learn how to motivate the subject for high school students, and to make lesson plans for each day's recitation. A course in the methods of harmony

teaching cannot be successfully given by the lecture method, but should consist of definite problems in presentation assigned by the teacher and worked out and presented by the student.

Following such a course in methods the student should be required to have a part of his practice teaching work done in the harmony class of the Training School under a good critic teacher. Of course here is where the student has a chance to demonstrate whether or not it is in him to become a good teacher.

Students completing such a course as I have outlined would be able to go out as teachers with a more definite notion not only as to the proper motivation of the subject but as to the amount that should be crowded into the time at their disposal for the work. These problems of method which I have been discussing and which are of so much importance in the school where music supervisors are trained would, of course, have no place in the conservatory. However, I might say that I cannot see that it would be any disadvantage to the conservatory student to take his beginning work in harmony in the same way suggested for the student of the music supervisor's course, or indeed to take it in the same class with him, as is frequently done.

In so short a paper as this I shall not attempt to give a detailed account of what should go into the more advanced courses in harmony on a Four Year Music Supervisors Course. It seems more sensible, however, to spend time in the latter course in harmony in a more advanced study of original composition, the use of the secondary chords, all kinds of passing notes, suspensions, anticipations and modulations until they can be made to contribute to more musical productions on the part of the student, than to make any very comprehensive study of counterpoint. Much time should also be spent in the analyzing of compositions, and of course a fairly thorough course in orchestration should be given, in which the student should learn to not only arrange for the orchestra, but should have some experience in writing original things for orchestra. I will suggest that on a Four Year Music Supervisors Course not less than four terms of harmony should be required besides the term of orchestration. I might suggest that the first term's work in harmony, which was spoken of earlier in this discussion, for students in this course, might well consist of a thorough study of scale construction, intervals and triads by both the ear and eye approach, construction of original melodies and their harmonization by the use of the principal triads and the principal dissonant chords in all inversions both by the regular usage and by licenses that might be applied, and possibly by the use of simple passing notes. If this much is done well and musically in one term a very fine foundation will have been laid for the more pretentious work of the latter courses. I think that it is a great mistake to cover much more ground than this in the first term's work, and that the attempt to do so is largely responsible for so much of the distaste for the subject among students in the more advanced courses. This would also be about the amount of work that should be attempted in a high school course a year or a year and a half in length. If the harmony work in high school is ever to

become what it should be, that will come as a result of more thorough, practical and pedagogical and less pretentious procedure in the subject in teachers colleges where music supervisors are trained.

MINIMUM REQUIREMENTS IN MUSIC CURRICULA OF TWO-YEAR TEACHER-TRAINING SCHOOLS

FANNY C. AMIDON, *State Teachers College, Valley City, North Dakota*

The problem of curriculum making has, like all other problems, grown from a simple to a very complex matter. One can remember when there were only four subjects taught in our public schools, reading, writing, spelling, and arithmetic. Recent investigations shows that now there are over sixty subjects taught. This indicates that one big need is the need of elimination and coördination of subject matter.

In order to have some standard of judgment to guide us in a discussion of a course of study in music in a State Teachers College, we should consider first the purpose of a curriculum, second the eligibility of the candidates, third for what definite results we should hold music teaching responsible.

First, the curriculum must be so built as to give the students a carefully thought out and far-sighted aim and objective of education; it must provide them with specific objectives for subject and grade; it must furnish them with a large amount of suitable working material; it must provide a basis for classification and promotion, and must coördinate the work of the school as a whole.

Second, the State Teachers Colleges have a grave responsibility resting upon them; greater care and skill in selecting those to take music courses, and to be recommended to teach music, must be exercised. After students have been with us a short time we should be able to form a definite opinion as to their qualifications as teacher-material, based on tests and observation. If by nature they are not fitted to enter the profession, we are doing them a kindness in advising them to find other lines of work. I consider personality the most important asset and try to base my opinion of their fitness by asking myself, is their physical health at its highest point of efficiency, have they a feeling of joy upon entering upon their daily work, have they mental health, power to put discordant thoughts out of mind and put harmonious thoughts in the mind, have they initiative, ability to put through to the minutest detail a given task, are they prompt and reliable, are they courteous, tactful and pleasant, able to work with others without friction, and above all are they enthusiastic and possessed of the conquering spirit? Out of such material, if they are saturated with their subject, we may hope to get strong teachers.

Third, for the results we should hold music teaching responsible. It should train each individual child so that he shall have capacity to find refined joy during his leisure hours; it should train in a sound theoretical, practical and cultural knowledge; it should give an emotional training that should guide the moral conduct of life to the finest issues.

We shall probably agree that the two year curriculum should be divided into educational, musical, and cultural courses. Mere knowledge of music and technical skill therein constitutes only a part of the necessary equipment of a music teacher. She must deal continually with teachers of other subjects, and people in general. She must be able to think clearly and logically, speak and write correctly, and appear to advantage before school and community gatherings; so the study of composition, rhetoric, and public-speaking should be required. To carry on her work with any degree of success she must have educational subjects: history of education, general and educational psychology, child and adolescent psychology, class-room management, elementary and secondary curricula, general methods of supervision, and procedure in educational tests and measurements.

To give her vision and breadth of outlook and a trained imagination she must have courses in history, literature, science, and art. Besides these courses every Teachers College should offer an abundance of outside cultural activities. Opportunity should be provided for participation in orchestras, bands, choruses, and glee clubs. Our students should be given in our schools frequent opportunities to hear recitals and concerts by the best artists and best orchestras, with preparatory lectures. Besides these, fine plays should be given, that our students may leave our doors with correct and high standards of entertainment.

When our normal schools changed to a college basis, difficult problems confronted us. In a normal school a student might carry twenty-five or more hours of work a week but in a college it had to be reduced to sixteen hours. In making the change some subjects had to be sacrificed. The result was that the subjects that for years had been generally accepted as fundamental were retained and such subjects as music and art were either entirely eliminated or greatly reduced. Due to this elimination, to the many poorly trained teachers, and to the lack of a proper appreciation of the educational value of music study on the part of the makers of courses of study in our schools, many enter our teacher training institutions without any music training in either the grades or high schools from which they come. We find it extremely difficult in a limited period of study to properly prepare these people to teach music. As music is a skilled art and a habit-forming subject, which habit should have been formed in early life, the training becomes more and more difficult with the more advanced years. These musically illiterate students must be trained to use with intelligence and skill the reproducing machines for song material, rhythmic work, and music appreciation. While I realize that culture cannot be legislated into a people, I do feel that we must do all in our power to create a desire for music among our teachers, superintendents, and communities to prepare them for legislative measures. Then such material will not come to our teacher colleges and we will not have to admit, with shame, that over half of the states in our proud union require no certification in music for teaching.

I submit two curriculums, one for students training to supervise music in small towns and high schools, the other for grade teachers.

CURRICULUM FOR STUDENTS TRAINING TO SUPERVISE MUSIC IN SMALL TOWNS AND HIGH SCHOOLS

Quarter
Hours

First Year

Introductory Education	4
Introductory Psychology	4
Child Psychology	4
Solfeggio	2
Methods in Teaching Music	12
Observation	4
English	4
General History	4
Art Appreciation	4
Literature	4
Hygiene	2
	<hr/>
	48
Applied Music	6

Quarter
Hours

Second Year

Education in U. S.	4
Educational Sociology	4
Psychology of Music	4
Harmony	8
Music History	6
Music Appreciation	4
Orchestra and Conducting	4
Teaching	8
Child Welfare	2
Art History or Dramatics or Public Speaking	4
	<hr/>
	48
Applied Music	6

CURRICULUM FOR GRADE TEACHERS

Quarter
Hours

First Year

Introductory Psychology	4
Introductory Education	4
Educational Hygiene	2
Nature Study	2
Foundational English	4
Observation	4
Song and Sight-singing	4
Method in Teaching Music	4
English or Geography or Arithmetic	4
Electives	16
	<hr/>
	48
Applied Music	6

<i>Second Year</i>	Quarter Hours
Child or Adolescent Psychology	4
Educational Sociology	4
Education in U. S.	4
Teaching	8
Personal Hygiene	2
Music Appreciation	4
Conducting	2
Literature	4
Art History	4
Electives	12
	<hr/>
	48
Applied Music	6

THE NEED OF A TWO-YEAR COURSE WITH A MAJOR IN MUSIC

WALTER GRIMM, *State Teachers College, Winona, Minnesota*

Mary, young, pretty and energetic, graduated from hundreds of Minnesota High Schools in towns having a population of 1000 or less. Most of her grade school period was spent in the country or small town school where she was always rated as a first rate pupil in every respect. Nor did she lose this rating in her High School work, so she was graduated with a commendable record. There were few outside activities but found Mary entering into them with her usual spirit. Her teachers were kind and friendly, and what they lacked in mature judgment and academic training was fully compensated by their kindly interest and their ability to fan the enthusiasm of Mary.

From these statements we would gather that Mary could have reviewed her elementary and secondary education with satisfaction and no one could blame her if she placed a "well done" stamp on her young career.

Mary *was* elated but with one reservation. While in the grades she had been given the opportunity to take some piano lessons. Her piano teacher possessed much the same qualities that her school teachers did, so that Mary was soon fired with that exhilarating sensation most of us have felt in times gone by. Fortunately for Mary her teacher did not die or move away for several years, in fact not until after Mary had entered High School and had become irregular in the preparation of her piano lessons. You smile! Then you understand how natural it was that one so conscientious and rightly jealous of her ninety-sixes and one hundreds should neglect even her much beloved music for which no recognition is given on that great day called commencement when she and her classmates receive the paper tied with pink ribbon. But hold! She did play the march for her class and an extra number for them to listen to as well as sing with two other girls.

But her cup was not full to overflowing because she sensed a loss which could be easily traced to her inability to develop freely the love of music.

September with its opening of normal schools, colleges and Universities is approaching and now let us consider what opportunities are offered to one of the attainments, characteristics and ambitions heretofore described. Keep in mind that her dominant desire or life's longing, as she has often stated it, has been to study music with the idea of becoming a supervisor.

A few of her go to the University but fall by the wayside because of the maelstrom of social life; difference of treatment by instructors from that of High School in various ways, such as lack of sympathy, disinterestedness in individual development leading to a "learn or get out" attitude. They miss the old feeling of security; knowing and enjoying activities and instructors; faculty members seem to forget they are freshmen. Then there was that great problem of adjusting oneself to the hectic rush. These reasons in substance appear in a report read at the Deans of Women convention held at Dallas this year.

The few who stick it out the full four years can no longer be counted on as a factor in building up better music in the towns and rural communities for reasons such as these; towns of 1000 and less are rarely willing to engage a special music teacher, but will engage a two-year graduate with a major in music to teach all the music along with some grade work or special subject. Also, graduates of four-year and even two-year colleges which prepare only in music are not willing to go to towns so small.

Many of her choose the Teachers College Two Year Course which provides her with training in teaching her choice of the grades or Junior High School and allows her to take all of her electives in music. This we will call a combination course. Choosing it she receives music credits in sight singing, ear training, theory and harmony, history, appreciation (with emphasis on the mechanical reproducers) piano and, if she plays an instrument, orchestra and band.

Evidence is not lacking to show that students so trained make fine music teachers in small towns. Many of them enter the Senior College or University after two or three years of rural or small town teaching and become excellent supervisors of music. Will we ever meet the village or rural situation without some such organization? What Minnesota needs today is not better trained supervisors in the cities but more and ever more teachers trained for combination work in its smaller communities. No doubt this need is felt in other states. At present we have the freak spectacle of a tree with foliage and two or three little scraggly roots.

But let us see how Mary is progressing. She chose the two-year combination course. Little probably did she realize that it was her one way of repaying in a measure the kind of a community from which she came with service worthy a pioneer. She proved to be a good student in all but her music work, which was only of fair performance the first year but showed rapid development toward the last half of the second year. She graduated from the two year course and was elected to a school at H—. H— had never had a music teacher before. What can a teacher of music do in her first

year at such a place? We will read from a letter written in February of that year:

"The Glee Club is doing very nicely. The orchestra is my worst difficulty. The players are all beginners and so inexperienced that it seems almost impossible to get any place. I did have them play for the operetta overture but it didn't sound very good! So many have asked for them to play but I don't feel they should—and yet they are going to get discouraged if they never have a chance for an appearance before the public. I have recently started a little girls' choir. We have about 25 of the best singers picked from the first six grades. They will sing tonight at a Club meeting.

"The operetta went just beautifully. I didn't have any idea one could have such a 'feeling' when the curtain goes up for the first time!

"The grades are reading songs with syllables now quite rapidly. In the seventh and eighth grades we have been studying the lives of musicians and appreciating some of their music with the use of the phonograph. The piano class is studying intervals, Bach and his music. The following is a quiz I gave them today:

"I. What is an interval? How do we form intervals? diminished intervals? What is an augmented interval?

"II. Write: In the key of G-maj. 3rd, min. 7th, perf. 4th, aug. 5th, dim. 7th. In the key of A Flat—perf. 5th, aug. 6th, dim. 5th. In the key of E—aug. 6th, min. 7th, etc.

"III. Tell all you can about Bach's music.

"IV. What is a gavotte? a fugue? Name three types of polyphonic music.

"V. What do we mean by Passion Music? Name two composers of this kind of music. What is an oratorio?"

That's a pretty big order isn't it? A recent letter states that she was reelected at an increase in salary and is saving her money to take future work on supervision.

Another Mary who is teaching her first year at B—— writes:

"I am returning to B next year with an increase in salary. I shall then be receiving the maximum salary allowed here. I have been teaching music in all but two of the grades this year. I did not want to remain here unless I could see that I was progressing and getting nearer the goal of a real public school music position. It is so easy to get into a rut in these small towns. I told my superintendent when he notified me that I had been re-elected that unless I could teach music in all of the grades the position was open for anyone else. I did not expect the school board to comply with this request, as the members consider music as a secondary subject. I was quite surprised to be told later that I was to teach twenty minutes daily in each of the grades. It will make twice as much work for me, as the other teachers will take charge of the easier subjects in my room, as spelling and penmanship, which do not require so much preparation. I do not like B because of its social life and would have preferred to locate elsewhere, but I shall put in some time trying to learn something about the violin next winter."

What a fine way to return to a community similar to that from which she came some of the product.

Many of the Marys and Johns who graduated from these courses in earlier years are now holding prominent supervisory positions in our larger cities.

What then shall be our conclusion, what our attitude to these less fortunate ones musically in our classes who come to us with scarcely anything but their desire and enthusiasm! Enthusiasm, that precious possession of human kind—may we ever fan it into flame with our utmost strength wherever a spark is found!

WHAT MICHIGAN IS DOING IN THE TRAINING OF THE MUSIC SUPERVISOR

CLYDE E. FOSTER, *State Normal College, Ypsilanti, Michigan*

Following the modern trend of education in its demand for better trained teachers, Michigan assumed her responsibility when the State Director of Music and the representative Heads of the Music Departments in the four Michigan State Normal Schools met in conference January 1925 for the purpose of drafting a new three-year Public School Music Supervisors Course that would unify the training in the Normal School and Colleges of the state to be submitted to the Superintendent of Public Instruction and to the Normal School Presidents for approval and ratification. By this concerted action, the two-year music course in Michigan was discontinued and the new three-year course, much strengthened by academic, collegiate and music subjects, became operative the fall of 1925.

The Public School music, or Music and Art course, based on a three-term year of twelve weeks each, credits one hundred forty-four (144) term hours and gives diploma with no certificates issued for a lesser amount of work, or time allotment. One subject, a fifty minute period, four times a week gives a four term hour credit.

PUBLIC SCHOOL MUSIC—THREE-YEAR COURSE

	Term Hours
I. A. Music:	
Elementary Theory including Ear Training and Sight Reading	12
Harmony	12
Form and Analysis	4
Composition (Counterpoint preferred)	4
Instrumentation and School Orchestra	4
History and Appreciation of Music	12
Public School Music Materials	4
High School and Conducting	4
Applied Music: Voice, Piano, or other Instrument	8
Vocal or Instrumental Ensemble, required throughout entire course.	

B. Music Education:

Music Methods—Elementary Grades	4
Music Methods—Intermediate Grades and Junior High..	4
Supervised Practice Teaching (lower grades)	4
Supervised Practice Teaching (upper grades)	4
	<hr/> 16

II. English:

Composition, Rhetoric, Literature	12
Public Speaking	4
	<hr/> 16

III. Education:

Introduction to Education	4
Educational Psychology (pre-requisite General Psychology)	4
Elective (This may be elected as a third term of practice teaching)	4
	<hr/> 12

IV. General Cultural Subjects:

General Psychology	4
Sociology	4
Electives (7) chosen from any field other than I, II and III..	28
	<hr/> 36

Mathematics, History, Languages, Literature, Science, Art,
Economics, etc., may be selected.

Total	144
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The following electives have been chosen for the music course offered by the State Normal College which would give a life certificate for regular teaching in the elementary grades if later desired:

Mathematics—(Teachers' Arithmetic)
Literature for Elementary grades
Fine Arts—Perspective.
Fine Arts—Elementary Composition and Design
Industrial Arts
Teachers' Reading
Elective.

Summary of Public School Music Curriculum:

	Term Hours
Music	64
Music Education and Practice Teaching.....	16
English	16
Education	12
General Cultural Subjects, Electives (7)	36
Total	144

PUBLIC SCHOOL MUSIC AND ART—THREE YEAR COURSE

	Term Hours
I. A. Music:	
Elementary Theory including Ear Training and Sight Reading	12
Harmony	8
Instrumentation and School Orchestra	4
History and Appreciation of Music	8
Public School Music Materials	4
High School and Conducting	4
Applied Music: Voice, Piano, or other Instrument (required)	
Vocal or instrumental Ensemble required throughout entire course.	
	40
B. Music Education:	
Music Methods—Elementary Grades	4
Music Methods—Intermediate Grades and Junior High...	4
Supervised Practice Teaching (lower grades)	4
Supervised Practice Teaching (upper grades).....	4
	16
II. Fine Arts:	
Still Life Drawing	4
Elementary Composition and Design	4
Commercial Design	4
Blackboard Drawing	4
Teachers' Drawing	4
Industrial Arts	4
Life Sketching	4
Elementary Design	4
Advanced Design	4

	Term Hours
Mechanical Drawing	4
History of Painting	4
Elective in Art	4
Practice Teaching (two terms)	8
	<hr/>
	56
III. English:	
Composition, Rhetoric, Literature	12
Public Speaking	4
	<hr/>
	16
IV. Education:	
Introduction to Education	4
Educational Psychology (pre-requisite General Psychology)	4
	<hr/>
	8
V. General Cultural Subjects:	
General Psychology	4
Sociology	4
	<hr/>
	8
Total	<hr/>
	144
Summary of Public School Music and Art Curriculum:	
Music and Music Education	56
Fine Arts (including two terms of practice teaching)	56
English	16
Education	8
General Cultural Subjects	8
	<hr/>
Total	144

The Public School Music and Art Course was arranged by the State Normal College on an equal basis of credit for each subject.

THE NATIONAL EISTEDDFOD OF WALES

DANIEL PROTHEROE, *Chicago, Illinois*

To the west of England, and bordering on the Irish sea, lies a little strip of land, about 150 miles from North to South, and 90 miles from East to West, called Cymru, Wales. It is a land long acclaimed as the home of song. The affection and love for melody is the birth-right of its people, and they frequently express themselves in tuneful lays. It is land of beautiful

scenery, romantic valleys, rugged mountains and singing brooklets. The very atmosphere seems to breathe song. One of her poets, Huw Menai, in a burst of ecstatic rapture, and an urge of patriotic pride, sang,

"Dear Wales! Sweet home of rivers, lakes and rills!
 Pan's wondrous passion made her spirit proud!
 She draws the soul of sunshine to her hills,
 And o'er her fields, the lark is singing loud
 For joy, that he has been by God allowed
 To pour his soul upon a land so fair.
 Her rugged mountains kiss the snow-white cloud;
 Mist surliced oft they fold their hands in prayer.
 One feels much nearer Heaven in Wales than anywhere."

Wales is sometimes called the land of the eisteddfodau. Eisteddfod means a sitting or session, from the verb eistedd, to sit. In its broad sense it is a convention of the arts, for at its meetings all the fine arts are recognized.

Time will not permit me to give any historical detail, except simply to emphasize its great antiquity. It has been recorded that an Eisteddfod was held as far back as the VI century. For generations it was fostered and cultivated largely by the bards and minstrels who were retained by the nobles and gentry of the times. In later years, however, it has grown to a really tremendous institution. It is undoubtedly the most democratic gathering in the world, and is truly national in the best and fullest meaning of this misused term. The Eisteddfod is by the people and for the people. It is a gathering where there is no class or creed, no political difference or clash of religious views, but all recognizing a common brotherhood. It is no place, however, for sceptics, as its mottoes swear fealty to a Supreme Being and these mottoes are displayed prominently on the walls of the Eisteddfod Pavillion. Here are some of them—"The truth against the world"; "God and all goodness"; "Under the protection of God, and His peace."

An important feature of the Eisteddfod is the Gorsedd, and in all eisteddfodic matters it is the supreme authority. No National Eisteddfod is considered "legal" unless it has been sanctioned by the Gorsedd, and proclaimed a year and a day previous to its meetings. From remote times the Gorsedd has been a national institution and has been a picturesque and romantic pageant, despite the mutterings of many iconoclasts. At its meetings musical and bardic degrees are awarded successful candidates after a fairly rigid examination. Honorary degrees also are conferred upon distinguished persons. The Gorsedd meetings must be held in the open air, "In Ngwynneb Haul, Llygad goleuni"—"In the face of the Sun, the Eye of Light."

The presiding officer is the Archdruid, who stands upon a large stone around which are grouped twelve other stones. Upon his arrival in the circle he is presented with a bouquet of oak, ash, and foliage in a horn—together with fruits, mead and meal. The proceedings are opened by the reading of the Gorsedd prayer, which is done by the Archdruid or some

other chief-bard. It is a wonderfully comprehensive prayer; a translation reads:

"Grant, O God! Thy protection;
And in protection, strength;
And in strength, understanding;
And in understanding, knowledge;
And in knowledge, a perception of rectitude;
And in perception of rectitude, the love of it;
And in that love, the love of every existence;
And in the love of every existence, the love of God;
God and all goodness."

The first Gorsedd in this country was held at the World's Fair in Chicago in 1893. The American Gorsedd, sanctioned and recognized by the Gorsedd of Great Britain, was formally organized at Pittsburgh, Pa., on the 5th of July, 1913 by the then Archdruid of Wales, the late Rev. Evan Rees. At the close of the very interesting Gorsedd ceremonies, a procession is formed, led by the bards and minstrels in their various robes, indicating their stations and positions, which marches to the Eisteddfod pavillion. So large are the audiences that gather to attend, that no permanent building is large enough to accommodate them, with the exception of the Carnarvon Building, which is used when the Eisteddfod meetings are held in that ancient town. When you consider that audiences of 20,000 are present during the most important competitions, you will readily see that temporary structures must be built, as anything in the way of a permanent building would be useless after the meetings are over. You must understand that the National Eisteddfod is never held in the same town very often. The place of meeting is selected alternately from towns in North and South Wales, and the selection made two years in advance by the Eisteddfod Association. There are two English cities which belong in the Eisteddfodic circle—London in South Wales, and Liverpool in North Wales. There is always keen rivalry between the various town areas for the honor of entertaining the ancient institution.

As a rule, the Eisteddfod is held during the first week of August, and this year's event will be held at the Holyhead, a town in Anglessea, the *Mona of the Druids*. Treorkey in South Wales was selected as the scene of next year's gathering. It is interesting to the lovers of the various arts to find that all are represented—painting, sculpture, etching and drawing; while the various crafts are also encouraged. Artists like Augustus John, Frank Brangwyn, Christopher Williams and others are among the board of adjudicators. Artistic exhibitions are held, and the interest of the people is aroused in the pictorial, as well as in the musical, literary and poetic arts.

While all the days of the Eisteddfod week are crowded with interesting events, there are some days which are looked upon as the big ones,—chorally.

The competitions in the chief mixed chorus contest, and the battle royal for supremacy among the male choirs are the "high lights." The most romantic pageant however is the chairing of the successful bard. This, together with the crown poem are the highest honors in poetry. The cere-

mony is conducted by the Archdruid, and around him is a circle of the members of the Gorsedd in their multi-colored robes. All compositions have been sent in under a *nom de plume* and as the adjudication is read, many are the conjectures as to the winner. The pavilion is crowded with thousands of interested listeners; while on the outskirts many more are awaiting the calling of the winner's name. At the close of the adjudication, the winner's *nom de plume* is announced, and he is commanded, if present, to rise in his seat and remain there until an escort leads him to the platform. This is done to the accompaniment of a stirring Welsh tune like the March of the Men of Harlech, or sometimes to the strains of "See the conquering Hero Comes," and the thunderous acclaim of the thousands witnessing the ceremony. After the arrival of the winner on the platform, he stands within the circle; the Archdruid then holds a sword half sheathed in his hands, the attendant bards touch the sword on the hilt and scabbard, following which the Archdruid cries aloud three times "a oes heddwch" "Is there peace," and the crowds answer "Heddwch"—"Peace." The response is given with a tremendous crescendo, and the third answer reminds you of the roar majestic and thrilling of a mighty ocean. Then the sword is returned to its sheath. This is followed by the singing of the churning song, and bardic congratulations to the successful author. At last year's event the chair given to the winner, was a beautiful example of Chinese carving presented by the Welsh colony of Shanghai, China.

Despite, however, the pageantry and romanticism of the other arts, the greatest general interest naturally lies in the musical competitions. These are divided into choral, orchestral, band, and solo contests, and competitors are carefully coached and prepared for the various classes.

For many years, the vocal competitions have occupied the largest interest, but now the instrumental section also is bringing forth excellent results. You must remember that nearly all these competitors are amateurs. Preliminary contests are always held on solo numbers, and in some of the less important choral competitions also, as the number of entries is exceedingly large.

At last year's gathering in Swansea, I had the joy of listening to sixty boys singing two selections and of selecting three to appear at the final test on the Eisteddfod platform. Another day I sat in judgment on eighteen girls' choirs, selecting six of them to render the selected test pieces before the audience in the final competition.

The excellence of the work, the keenness of the competitions and the enthusiasm of the competitors make you forget all fatigue even after listening and judging for hours. As I said before, the Eisteddfod is by the people, and this was never better exemplified than in the meetings of last year. You will remember that it was a period of great industrial unrest. There was a great strike in the coal-fields of South Wales and these places were not far from Swansea, indeed many of them in the very district of this famous old town. Yet, through it all, last year's Eisteddfod will be remembered as one of the most successful artistically and financially, and the one which drew the largest audiences in the history of the Welsh National Eisteddfod.

Despite the tremendously heavy expense, the general committee was left with a surplus of over twenty thousand dollars. Before speaking of the various competitions let me tell you of one of the most pleasant and inspiring scenes of the entire Eisteddfod week—it is the welcome to Welshmen from over seas. The pavillion is crowded. The exiles are asked to appear and meet on the platform. They are there from the Australian plains and bushes, some have travelled from the veldt of South Africa; representatives come from the Orient bringing greetings from China and India, while Egypt and Palestine are represented. Naturally, by far the largest representations comes from the United States and Canada and almost every state is represented. It is indeed the members of a family returning home to warm their hearts upon the hearth of tender memories, to recall the days when the world was white with aspirations. There is, of course, a tugging of the heart strings, and when after the singing of a glorious old Welsh hymn-tune (and where in the world will you hear such mass singing!) the flood gates of emotion burst open, and no one is ashamed of the tears which flow down thousands of cheeks.

I just spoke of the mass singing and asked where can you hear such singing? It is one of the unforgettable incidents of the Eisteddfod. Whenever there is a lull in the proceedings, the audience breaks forth into a mighty chorale, with the parts complete, not simply unison singing, a mighty, organ-like tone, echoing through the vast pavillion with notes that betoken a people filled with imagination and fervor. There was no ribald song or jazzy imitation, but broad, majestic and dignified chorales. It seems sometimes as if a spark had touched the wire of emotion and it burst into a glowing flame.

Let us consider next the interesting competitions. There is an army of competitors, and it is impossible for them all to appear on the Eisteddfod platform; so as mentioned before, preliminary tests are arranged—and the candidates are weeded out; it is a case of the survival of the fittest. There is an intense interest, and as a great number of the listeners have themselves at sometime or other been competitors, they are excellent judges of the merits of the work. This makes one believe that the training in hearing and taking part in these various competitions is an excellent preparation for musicians to become expert adjudicators.

The numbers selected as test pieces are fairly representative of the classic and modern composers. Occasionally, however, selectors err in their choice of music. It seems that they have an idea that the trickier and more difficult it is, the better for competition, forgetting that music is not a collection of notes to be placed on the shelves of museums, there to be forgotten and lost in dusty oblivion, but a living vital thing that pulsates with vivid imagination and gives opportunity to conductor and performer to display originality in musical treatment and expression. In many of the test pieces selected for the glee club competitions in this country I have noticed arrangements of songs and part songs written for other than male voices, which I consider very strange when there is such a wealth of original numbers published.

No one can measure the influence of the Eisteddfod in stimulating and encouraging national ideals. The gathering together of so many singers inspires and keeps alive the love of song among the people. At last year's Eisteddfod two of the choirs in the chief choral competition came from a radius of fifteen miles and as they each numbered 350 voices you can readily understand the musical enthusiasm. Imagine the joy of singing an unaccompanied Bach chorus, and its educational value. A couple of summers ago while in Wales, I did not hear a single note of jazz; but the first thing that broke upon my ears on board ship in returning was a song about some bananas.

"National ideals stimulated," you ask—yes—but of the many I shall only mention one—the Welsh language. Frequently, I am asked, "have you a language?" Oh, yes, "the sweetness 'neath the sun," poetic, imaginative and wonderfully singable. I cannot imagine the National Eisteddfod apart from the Welsh language. It is its official language, although the Welsh people are courteous enough to allow English to be spoken at times, and the adjudications are as a rule delivered in both languages.

Here I come to one of the most important points to be considered in a discussion of these competitions—the *adjudications*. I will say at once that I am decidedly opposed to the mathematical system of adjudicating, as I cannot believe that art can be judged by figures. I may add, however, that I am not a "figurative" being, and in mathematics, I am, as a friend said of himself, "always slow but not sure." There are elements in an uplifting choral performance, for example, that cannot be explained or defined by a series of figures: the expressive color, soul-uplifting climaxes, and the subtle mysticism of an occasional phrase. *Art is Heart*. It has been my privilege to have heard and adjudicated three times when the same test piece was in competition, and also to have listened to the same selection sung in a concert by a celebrated choir. In two of the Eisteddfods, the singing was of a really superb quality, full of a dramatic presentation that was strikingly up-lifting; the same could be said of the concert performance—but yet—what a tremendous difference. Mathematically they were all perhaps on the same level, but spiritually, expressively and interpretively there was no comparison. Figures are often misleading. In a recent piano competition the judges' marks were "tabulated" by a committee, and when the result was announced, there was consternation among the judges when they found out that a player, who was one of the poorest, and one who had been described by one of them as "a hopeless amateur, crude, and immature" had come out first, according to the markings.

In a glee club competition held not long ago, I was very much interested in reading that "while the tabulating committee was at work, the various clubs united in singing a popular song." That reads very much like "election returns." It would not be surprising to me if judges were to be selected in the future from a board of expert accountants. Or it may be that some inventive genius will devise and design a machine where the marks for the various headings can be recorded automatically, and the necessity for an adjudicator done away with. I cannot see anything constructive in the mark

system. Let us say that one choir receives ten points for tone, while another gets nine. What makes the difference of one point? Adjudicators differ often in figurative values. This elaborate way of markings and a tabulating committee employed was tried once in a Welsh Eisteddfod in this country. An old friend of mine, who had no sympathy at all with this system was one of the judges. When his marks were examined, it was found that he had given the maximum to one choir, so he was asked by the committee to explain it. "You have given the maximum to so and so's choir, and you know that is perfection," said they. "Oh!" said he, "I know that very well; if that is not enough please add ten more to them." That ended the practice of expert accountants in our Eisteddfods.

In gatherings of the past, and largely at those of the present, a critical analysis of the performance is given, and the merits and demerits of the performers clearly stated. In recent years, some have adopted marks in showing the comparative standing of the competitors. This however was not introduced to the Eisteddfod by Welshmen; for the Eisteddfodicy foundation was not built on the sands of figures, but on the rock of a constructive, helpful, and educational adjudication.

Every musician is not necessarily a good adjudicator. He must, however, possess a thorough musical education, a well trained ear, able to detect faults, and recognize merit, and that immediately. No one has any business to adjudicate, who cannot decide the winner the instant the last note is sung or played. The effect is fleeting and cannot be studied in the manner of judging an example of the pictorial art. The adjudicator must possess an analytical mind, and above all be courageous and thoroughly honest with himself. If more than one adjudicator be engaged, they should by all means be allowed to sit together, so they can hold a consultation; and when a decision is reached, they should proceed immediately to the platform and announce the result to the singers and audience without referring at all to any tabulating or any other committee.

I thoroughly believe in these competitions—and as I am, myself, a child of the Eisteddfod, and have seen its cultural influence, I wish our people would encourage it and prepare for a wider and more comprehensive display of the artistic talents of our young people. We have many Eisteddfods held in the Welsh communities of our land, and one National Eisteddfod is held at Utica, New York; this year's event will take place on the 13th and 14th of May.

So that whatever ideals are worthy, wherever there is an inspiration for higher things, let us foster them, cultivate them, so that there will be more harmony in the chords of ordinary life, and the world be made better and purer, when all discords are resolved into the sweet concord of universal understanding.

ANNUAL BUSINESS MEETING

1. The minutes of the inaugural meeting (held at Detroit, April 1926) were read by Miss Jones and approved by the conference.

2. The following officers were elected for a term of two years, 1927 to 1929:

President—Ada Bicking, Lansing, Mich.

First Vice-President—Herman F. Smith, Milwaukee, Wis.

Second Vice-President—William W. Norton, Flint, Mich.

Secretary—Fannie C. Amidon, Valley City, North Dakota.

Treasurer—Frank E. Percival, Stevens Point, Wis.

Auditor—J. M. Thompson, Joliet, Ill.

Director, M. S. N. C.—Alice Inskeep, Cedar Rapids, Iowa.

3. The treasurer's report showed a balance on hand, as of April 15th, 1927, of \$1491.25. The total membership up to that date was reported as 1,048. There were 507 supervisors in attendance at the Springfield meeting, with 454 in attendance for work with the band, orchestra and piano classes, giving a total attendance of 961.

4. The committee on the Revision of the Constitution reported to the conference. The revised constitution as adopted by the conference is printed at the end of the report of this business meeting.

5. The report of the Resolutions Committee, Miss Inskeep, chairman, was read and adopted.

6. The report of the State Advisory Committee, Ernest G. Hesser, chairman, was read and adopted.

7. Invitations for the 1929 meeting were received from Lincoln, Chicago, Peoria, East St. Louis, Milwaukee and Cedar Rapids. The informal vote favored Milwaukee, Wis.

8. The report of the National Research Council of Music Education, entitled "A Survey of Tests and Measurements in Music Education," was adopted by the conference.

9. The conference sent its greetings, in the form of flowers, to Mrs. Elizabeth Carmichael, 606 N. 9th St., Fort Dodge, Iowa.

10. The conference placed a wreath on the tomb of Abraham Lincoln.

11. The following resolutions were adopted:

Resolved: That the official organ of the North Central Music Supervisors Conference shall be the Music Supervisors Journal; that the membership dues as prescribed in the constitution shall include a subscription to the Music Supervisors Journal, to be taken from that part of the dues allotted to the publication fund.

Resolved: That it is the desire of this conference that a 1927 Book of Proceedings be printed, to cover the program of the Springfield meeting; that the conference participate in the cost of this book; that the President be authorized to expend a reasonable amount of conference funds for this purpose, the amount to be determined by him in agreement with the proper officers of this and the other sectional conferences and of the National Conference.

CONSTITUTION AND BY-LAWS OF THE NORTH CENTRAL MUSIC SUPERVISORS CONFERENCE

CONSTITUTION

ARTICLE I—NAME

This organization shall be known as the North Central Music Supervisors Conference.

ARTICLE II—OBJECT

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of music in the schools.

ARTICLE III—POLICY

It shall be the policy of this organization to work in close coöperation with the Music Supervisors National Conference and with the various sectional conferences.

ARTICLE IV—TERRITORY

The territory under the jurisdiction of the North Central Music Supervisors Conference shall include the following states: Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin, and also that part of the Province of Ontario lying west of a line running in a northerly direction with the Niagara River.

ARTICLE V—MEMBERSHIP

SECTION 1. Membership shall be Active, Associate, Contributing and Honorary.

SEC. 2. Any person actively engaged in school music may become an Active member of the North Central Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privileges of voting and holding office, and shall be entitled to receive a copy of the current Book of Proceedings.

SEC. 3. Any person interested in school music but not actively engaged therein, may become an Associate member of the North Central Conference upon payment of the prescribed dues. The Associate members shall have the privilege of attending all meetings and taking part in discussions but they shall have no vote and may not hold office. They are not entitled to a copy of the Book of Proceedings.

SEC. 4. Any person interested in school music who desires to contribute to the support of the North Central Conference may do so by payment of the prescribed dues and thereby become a Contributing member. Contributing members shall have all the privileges of Active members.

SEC. 5. Honorary membership shall be limited to those persons of eminent position and noteworthy achievement whom the Conference shall desire

to have associated with it in an honorary or advisory capacity. Names of persons proposed for such membership must be submitted to the Executive Committee by an Active member of the Conference and shall be acted upon at the first meeting of the Committee following the receipt of such names. A four-fifths majority is necessary for election. Such membership does not permit of voting, holding office, nor of receiving a copy of the Book of Proceedings.

There shall be no dues for Honorary Membership.

SEC. 6. Active and Contributing members of the North Central Conference are members of the National Conference. Any person residing in the territory of the North Central Conference upon becoming an Active or Contributing member of the National Conference thereby becomes a member of the sectional conference unless otherwise stipulated.

ARTICLE VI—DUES

SECTION 1. Dues for Active members shall be \$3.00 annually payable on January 1st of each year.

SEC. 2. Dues of Associate members shall be \$2.00 annually.

SEC. 3. Dues of Contributing members shall be a minimum of \$5.00 annually.

SEC. 4. No person shall be entitled to the privileges of Active, Contributing or Associate membership until the dues for the current year shall have been paid.

SEC. 5. After 1927, the dues of Active and Contributing members shall be distributed as follows: \$2.25 to be paid by the Treasurer to the National Conference, \$1.50 of that amount for the publication fund and 75 cents for the national treasury. 75 cents will remain in the treasury of the North Central Conference. The balance of the Contributing membership dues are to be retained by the sectional conference in odd years and by the National Conference in the even years. Dues of Associate members are to be retained by the conference in which membership originated.

In 1927, the \$1.50 ordinarily paid into the publication fund is to be retained by the sectional conference with the understanding that the Book of Proceedings will not be issued that year.

The money due the publication fund and the National Conference shall be payable by the treasurer of the North Central Conference within thirty days after the close of the national meeting one year, and within thirty days after the close of the sectional meeting in the alternate years.

ARTICLE VII—OFFICERS

SECTION 1. The officers of the North Central Conference shall consist of a President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, Board of Directors, and the two (2) representatives of this Conference on the Board of Directors of the National Conference. These officers together with the retiring President shall constitute the Executive Committee of the North Central Conference.

SEC. 2. The term of office for President, First Vice-President, Second Vice-President, Secretary, Treasurer, and Auditor shall be for (2) years or until their successors are duly elected. With the exception of the Second Vice-President and Treasurer, none of the above mentioned officers may hold the same office for two (2) consecutive terms.

SEC. 3. The Board of Directors shall consist of four (4) members. In 1926, five directors were elected, two (2) to hold office until 1931, two (2) until 1929 and one (1) until 1927. At the expiration of these various terms, the vacancies shall be filled by members elected to serve for a period of four (4) years. As there are four directors elected no one of whose terms expire before 1929, no director shall be elected in 1927.

SEC. 4. The State Advisory Chairmen are to be the same personnel as selected by the National Conference. On the expiration of their term in the National organization, their duties shall continue with the North Central Conference until the next meeting of the North Central Conference. Members newly appointed by the National Conference shall not begin their duties for the North Central Conference until after the North Central Conference meeting following their appointment.

SEC. 5. There shall be two (2) representatives elected by the North Central Conference as members of the Board of Directors of the National Conference as provided for in the Constitution of the National Conference. In 1926 two (2) representatives were elected, one (1) to hold office until 1930 and one (1) until 1928. At each biennial meeting of the North Central Conference one member shall be elected for a term of four (4) years to take office at the close of the next meeting of the National Conference. They shall be members ex-officio of the Executive Committee of the North Central Conference.

ARTICLE VIII—ELECTIONS

SECTION 1. The officers shall be nominated by a committee consisting of seven (7) active members elected by informal ballot. Ballots are to be deposited with the Treasurer of the Conference not later than ten (10) P. M. the first day of the biennial meeting. Each voter shall write not more than seven names upon the ballot. The Executive Committee shall count the votes. The seven persons receiving the highest number of votes shall be declared the Nominating Committee. In case of a tie vote for any two or more persons the Executive Committee shall have power to decide.

SEC. 2. The Nominating Committee shall nominate two Active members of the conference for each selective office, and shall post such list of nominees at headquarters twelve (12) hours before time of election.

SEC. 3. Previous to election, any member of the conference is privileged to make additional nominations from the floor.

SEC. 4. The election of officers shall take place at the Biennial Business Meeting of the North Central Conference. The majority of all votes cast is required to elect.

ARTICLE IX—MEETING

SECTION 1. The North Central Conference shall meet biennially between the dates of February 15 and June 1 of each odd year. The Executive Com-

mittee shall determine the exact time. The biennial business meeting shall be held upon the day immediately preceding the closing day of the conference. Twenty active members shall constitute a quorum.

SEC. 2. The Executive Committee shall meet at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) of the members. A quorum of five (5) members is required for the transaction of business.

ARTICLE X—AMENDMENTS

Amendments to the Constitution may be offered and acted upon to take effect immediately at the 1927 meeting. Thereafter the Constitution may be amended by a two-thirds vote at the Biennial Business Meeting providing formal notice of such contemplated action shall have been given the Active members at least sixty (60) days before it is to be acted upon; further, the Constitution may be amended by a two-thirds vote at the Biennial Business Meeting provided the proposed amendment receives the unanimous approval of the Executive Committee and formal notice of the contemplated action shall have been given the Active members at least twenty-four (24) hours before it is submitted for vote.

BY-LAWS

ARTICLE I—DUTIES OF OFFICERS

SECTION 1. The Executive Committee shall be entrusted with the general management of the North Central Conference including all matters of general policy, oversight of the program, decision as to time and place of meeting and in case of vacancies, the appointment of substitutes pending the election of officers at the next meeting of the conference. They shall deal with all questions growing out of inter-relations between the National and North Central Conference.

SEC. 2. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint all committees with the approval of the Executive Committee with the exception of the Advisory Committees from the various states and the Nominating Committee (which committees are provided for in the Constitution) and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

SEC. 3. The First Vice-President shall assume the duties of the President in case of his disability or absence. This officer shall assume leadership of the State Advisory Committees in membership campaigns and other duties assigned to the state committees.

SEC. 4. The Second Vice-President shall be Chairman of the Standing Committee on Publicity. He shall prepare all material for publication in the printed copy of the Book of Proceedings and shall act as Editor of that portion of the Music Supervisors Journal assigned to the North Central Conference.

SEC. 5. The Secretary shall keep records of the proceedings of the North Central Conference and of all meetings of the Executive Committee

and shall take or cause to be taken full notes of the principal discussions and secure copies of papers read at all sessions of the Conference.

SEC. 6. The Treasurer shall collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall report all receipts and disbursements annually, said reports to be made at the Biennial Meeting of the North Central Conference and in the intervening years to the Executive Committee. The Treasurer shall be adequately bonded at the expense of the Conference.

SEC. 7. The Auditor shall audit all bills and the account of the Treasurer and shall report his findings in writing at the call of the Executive Committee.

SEC. 8. The Advisory Committee of the various states shall coöperate in such activities as may be delegated to it by the Executive Committee.

ARTICLE II—STANDING COMMITTEES

SECTION 1. There shall be the following Standing Committees, each to consist of three (3) members:

- The Committee on Publicity
- The Committee on Transportation
- The Committee on Legislation.

ARTICLE III—AMENDMENTS

Amendments to the By-Laws may be offered and acted upon to take effect immediately at the 1927 meeting. Thereafter the By-Laws may be amended by a two-thirds vote at the Biennial Business Meeting providing formal notice of such contemplated action shall have been given the Active members at least sixty (60) days before it is to be acted upon; further, the By-Laws may be amended by a two-thirds vote at the Biennial Business Meeting provided the proposed amendment receives the unanimous approval of the Executive Committee and formal notice of the contemplated action shall have been given the Active members at least twenty-four (24) hours before it is submitted for vote.

SOUTHERN CONFERENCE FOR MUSIC EDUCATION

Officers

President—LEWIS L. STOOKEY, High Point, N. C.

Vice-President—MRS. GRACE P. WOODMAN, Jacksonville, Fla.

Secretary—IRMA LEE BATEY, Alpine, Texas.

Treasurer—LESLIE A. MARTELL, Boston, Mass.

Auditor—C. GUY HOOVER, Chicago, Ill.

Publicity Agent—WILLIAM BREACH, Winston-Salem, N. C.

PROGRAM

Fifth Annual Meeting

Richmond, Virginia, April 4-8, 1927

SUNDAY, APRIL 3,

7:30 p.m. Organ Recital, F. Flaxington Harker, St. Paul's Protestant Episcopal Church

MONDAY, APRIL 4

9:30 Register, Jefferson Hotel

11:30 Luncheon, Officers and State Chairmen

1:30 Addresses of Welcome, J. Fulmer Bright, Mayor of Richmond; A. H. Hill, Superintendent of Richmond Schools; Walter C. Mercer, Director of Music in Richmond Schools.

Response, Helen McBride, Louisville Conservatory, Louisville, Kentucky

2:30 Address: "School Music and Contact with the Public;" Mrs. Channing Ward, Music Editor, *The Richmond News Leader*

Address: "School Music from the Viewpoint of a Superintendent;" T. Wingate Andrews, Superintendent of Schools, High Point, N. C.

3:30 Recital: Moment Musical Trio; The Fireside Quartet

4:30 Visit Exhibits

8:30 Concert: Acca Temple Shrine Chanters, Elmer G. Hoelzle, Director

9:30 Informal Reception and Dance; special dances by pupils of Miss F. Elinor Fry

TUESDAY APRIL 5

9:15 Demonstration Classes from the Richmond Schools, at the Richmond Normal School; 1st Grade, 2L Grade, 2H Grade, 3L Grade, 4L Grade, 5L Grade, Junior High, 1st Year High, Normal Classes; Folk Dancing and Gymnastic Movements in Kindergarten, 1st Grade, 6th Grade and 7th Grade.

- 11:00 General Session
 "The Grade Teacher", Lee C. McCauley, Supervisor of Music, Asheville, N. C.
 "Musical Training for the Grade Teacher", Edna McEachern, Director of Music, Maryland State Normal School, Towson, Maryland
 "State Requirements for the Grade Teacher", Helen Colley, Supervisor of Music, Chattanooga, Tennessee
- 12:00 Complimentary Luncheon, given by the Biggs Music Company, Walter D. Moses and Company and Charles M. Stieff Co.
- 1:30 General Session, Mrs. Grace P. Woodman, First Vice-President, Presiding
 Introduction of Past Presidents:
 Paul J. Weaver, Chapel Hill, N. C.
 D. R. Gebhart, Nashville, Tenn.
 Alice E. Bivins, New York City
 Helen McBride, Louisville, Ky.
 President's Address: "The Supervisor's Inventory", Lewis L. Stookey, Supervisor of Music, High Point, N. C.
 Address: "The Music Supervisors National Conference, 1928", George Oscar Bowen, President M. S. N. C., Director of Music, Tulsa, Oklahoma
 Address: "Music's Contribution to World Morale", Edwin N. C. Barnes, Director of Music, Washington, D. C.
- 3:45 Annual Business Meeting
 4:45 Recital: The Piedmont Trio
 5:00 Visit Exhibits
 8:15 Concert by Pupils of the Richmond Schools and the John Marshall High School Orchestra; Walter C. Mercer, Conductor
- 10:30 Singing in the Lobby, led by J. Henry Francis, Director of Music, Charleston, West Virginia

WEDNESDAY, APRIL 6

- 9:15 Address: "A Progressive Music Program for the Rural Schools", Thomas L. Gibson, State Director of Music, Baltimore, Maryland
 Address: "The Crediting of Music in High Schools and Colleges", Paul J. Weaver, Director of Music, University of North Carolina, Chapel Hill, N. C.
- 11:00 Concert by a Chorus of 800 Colored Children from the Richmond Schools; Evelyn I. Rex, Director
- 1:00 Auto Ride, by courtesy of the City of Richmond; Lecturer, Dr. Douglas S. Freeman, Editor of the *News Leader*.
- 3:30 Concert: Inter-High School Festival Orchestra, Washington, D. C.; Ludwig Manoly, Director
- 4:30 Visit Exhibits
- 8:15 Operetta by the John Marshall High School Glee Clubs and Orchestra; Walter C. Mercer, Director

- 11:00 Singing in the Lobby, led by Edwin M. Steckel, Director of Music, Gastonia, N. C.

THURSDAY, APRIL 7

- 9:15 Demonstration of Piano Class Instruction; Helen Curtis, Bush Conservatory, Chicago, Illinois
Address: "Modern Pedagogy Applied to Instrumental Instruction", W. Otto Miessner, Milwaukee, Wisconsin
Address: "Music Education for the Supervisor", George H. Gartlan, Director of Music, New York City
- 12:00 Luncheon, Musical Sororities
- 1:30 Address: "Approaching Music Appreciation through the Folk Song", John Tasker Howard, Educational Director, the Ampico Corporation, New York City
Demonstration: "Approaching Appreciation through Ear Training with Instrumental Music", Grace Barr, Educational Department, Victor Talking Machine Company, Camden, New Jersey
Address: "Appreciation through Singing", Laura Bryant, Director of School Music, Ithaca, New York
- 3:15 Exhibitors' Program
Address: "What an Impresario is Trying to do for the Advancement of Choral Music in America", M. H. Hanson, New York City
Address: "To Do or to Get a Better Job", J. Tatian Roach, New York City
Address: "Historic Instances Wherein the Publisher has Contributed to Music Culture", Charles F. Griffith, Newark, New Jersey
- 4:15 Demonstration: Parkinson's System of Class Instruction for Band and Orchestra Instruments; W. B. Parkinson, Le Mars, Iowa
- 5:00 Visit Exhibits
- 8:30 Concert: Lawrence Tibbett, Baritone, Metropolitan Grand Opera Company; courtesy of the *News Leader* and the Corley Company
- 10:30 Singing in the Lobby, led by George H. Gartlan, New York City

FRIDAY, APRIL 8

- 9:30 Address: "Re-Evaluating School Music", Peter W. Dykema, Professor of Music Education, Teachers College, Columbia University, New York City
- 10:30 Address: "Methods and Objectives in Class Voice Instruction", William Breach, Director of School and Community Music, Winston-Salem, North Carolina
- 11:15 Concert: Aeolian Chorus, R. J. Reynolds High School, Winston-Salem, N. C.; William Breach, Director
- 1:30 Recital: Musicians' Club of Richmond
- 2:15 Address: "Vocal Technique for Choral Interpretation", John Finley Williamson, Director Dayton Westminster Choir, Dayton, Ohio
- 3:30 Final Business Meeting

MUSICAL TRAINING FOR GRADE TEACHERS

EDNA MCEACHERN, *Maryland State Normal School, Towson, Maryland*

In considering musical training for grade teachers, let us think of it from three points of view:—Why, What and How,—Why musical training for grade teachers, of what this training shall consist, and how this training shall be given.

I think of several reasons why we should give musical training to grade teachers:

1. The grade teacher is a determining factor in bringing about the democracy of music. After all, who is it that comes in closest contact with the musical life of the child, the grade teacher, or the Music Supervisor? And how about the great number of children who never come in contact with the music specialist? Have we not a responsibility there? While it is important that we prepare our grade teachers to intelligently work under supervision, I believe that it is vastly more important that we equip them to put over a music program independent of the music specialist. School music will reach the heights which are attainable only when every grade teacher who attempts to teach music is actually prepared to do so.

2. The grade teacher is sometimes a better pedagogue than the music specialist because she is essentially a teacher. Given adequate training, the grade teacher often produces musical results which compare favorably with those of her more talented sister. With due respect to fine musicianship the music specialist is too often limited because of lack of teaching ability.

3. The grade teacher occupies a strategic position in the musical education of the child because she is largely responsible for determining his attitude toward music. The first music contact which a child makes when he comes to school is usually with the grade teacher and not with the music specialist. So the grade teacher has it within her power to make music a thing of beauty or just the reverse. Music education is a continuous process to which we all make our contribution,—but I believe the grade teacher is the crux of the situation because she comes in contact with the child in the formative period, and hence is all powerful in determining what will be or what will not be the child's attitude toward music.

In extent the musical training of grade teachers should cover the content of the six grades, as outlined in the Standard Course of Study prepared by the Research Council. It should include a study of the child voice, song repertory, rhythmic development, ear training, sight reading involving various tonal and rhythmic types as taken up in successive years, part singing and music appreciation.

As to the time element involved, the required music courses should be one-tenth of the total number of hours for graduation. That is 9 term hours in 2 year schools having three terms of 12 weeks each, or 6 semester hours in 2 year schools having 2 semesters of 18 weeks each.

While Junior music is necessarily a subject-matter course, it should be based on song material suitable for classroom use, and should be so "professionalized" that its application in an actual teaching situation is felt.

Senior music should deal chiefly with methods, classroom procedure, observation and practice teaching.

Granting that all school children shall receive music instruction, and further granting that most of this instruction will be given of necessity by the grade teacher, and not by the music specialist, it behooves the Normal Schools to give the greatest possible musical training to each individual student. Such training should be second only to that of the music supervisor, and should differ only in quantity, and not in quality.

Let us now consider what musical training shall be given grade teachers. As I see it we have a three-fold objective in Normal School music:

1. To develop the musical self expression of our students, i.e., to give them the use of their singing voice, if they have one, and if not to provide them with some other means of musical expression.
2. To provide a cultural background for our students by acquainting them with great music, masterpieces, which will serve as touch stones of musical beauty throughout their lives.
3. To prepare our students to intelligently teach music in the elementary schools.

Having stated our objectives, I shall try to tell you something about our teacher training program at the Maryland State Normal School at Towson. Our music curriculum is based upon the standard course for music training of the grade teacher as put out by the National Research Council of Music Education, and is as follows:

1. Junior Year—Three terms of music, 12 weeks to a term, and 2 hours recitation a week, making a total of 72 hours for the junior year. These courses are designated in our catalogue as (1) Elements of music, (2) Sight Reading and (3) Rote Song Repertory. We acquaint our students with classroom procedure from the very start and require them to write up 10 music demonstration lessons for each of the first two terms. Then beginning with the third term we have what we call Junior Participation. This consists chiefly in teaching the rote song type of lesson, and gives the student actual classroom experience before she takes up the more arduous duties of practice teaching in her Senior year.

I should like to say here that we advise all non-singers to study piano, allowing them to substitute piano for voice. So in class when I come to a girl who cannot sing, I have her go to the piano and play the song instead. Since we do not excuse even the non-singers from teaching some form of music, it is necessary that we provide them with means other than the vocal approach. To meet this need we have introduced class lessons in piano as we found that many could not avail themselves of private lessons. We have at present about 60 students taking class lessons in piano.

In the Senior year we have one term of music methods, 3 hours a week for 12 weeks, making a total of 36 hours. Here we have differentiated courses, and a student may take Kindergarten-Primary music, Intermediate music, or Rural music as she chooses. In addition the student does one term of practice teaching, but since there are usually four girls assigned to a grade, the average length of music teaching is only about three weeks.

The music teaching assignments are made six weeks in advance, and the block of work at least a month in advance; mimeographed copies are given to both student-teachers and critic teachers. All students have a conference with their music supervisor once a week, and at this time the work for the week is assigned. The critic teacher grades the girls in their music teaching. Special grading sheets are supplied for this purpose, and are filled out by the critic teacher and sent to the music supervisor who files them. If a girl fails in her music teaching, she automatically fails in her practice teaching.

So far I have been talking about preparation for teaching music in the elementary school. Now a few words as to how we try to supply a cultural background for our students.

1. Assembly music—We have a daily assembly when all students come together. My first aim in assembly singing is to unify the group; my second to acquaint the students with great music. Assembly songs are taught in the music classes and are later used in assembly. I use my glee club for the more difficult part work, giving the student body the easier parts. In this way it is possible to do some rather fine things without too much effort.

2. Music Day—Once a week we have a special music assembly, usually a concert given by professional musicians from Baltimore, who are good enough to donate their services. Occasionally we have a concert given by the students.

3. Sunday Evening Musicales at the Dormitory given by members of the Music Faculty.

4. Every year we give an eight hour course in Music Appreciation. This is a series of lecture recitals on "Music We Should Know,"—our aim here being to make intelligent concert goers. The course is entirely cultural as music appreciation for children is taught in the Senior Methods. This course is given after school hours and attendance is optional.

Just a word about our extra-curricular music activities. While I grant that music will never come into its own until it has lost its extra-curricular quality, I do not see how there can be any remedy for it with the heavy schedules which Normal School students must carry. We have the following extra-curricular music activities at the Maryland State Normal School:

1. Girls' Glee Club—composed of 60 of the finest voices in school. These girls receive a "letter," just as do our athletes.

2. Girls' Chorus—composed of girls who have good voices, but which are not sufficiently developed to do Glee Club work. This organization is particularly dear to my heart, for I believe every Normal School student should have chorus training.

3. The Orchestra—Here the school provides the more expensive instruments (as drums, trumpets, and trombones), loaning them to the students.

4. Instrumental Club—composed of those instruments not eligible for the orchestra, such as steel guitar, harmonicas and even ukeleles. The instrumental club furnishes music for "Sing Song" and the lighter aspects of community singing.

While credit towards graduation cannot be given for participation in extra-curricular musical activities, grades are given on the student's achievement charts, which is quite as valuable an asset as academic standing.

Now as to *how* we can more adequately prepare grade music teachers. While my experience in Normal School work has been somewhat limited, I have arrived at some rather definite conclusions regarding teacher training.

1. We must approach music teaching as Music Education, as something bigger and more significant than mere "musical training." It is only as we see music in its relation to other subjects in the curriculum, and think of it as one of many contributing factors in the rich and complete education of the child, that it assumes its rightful place in our educational scheme.

Music can no longer be regarded as a special subject. It is amenable to the same laws of psychology and pedagogy as are the other subjects in the curriculum. In the past, musicians have been the poorest psychologists in the world. We have defied the laws of learning and set up a system of deferred values, which has defeated our purpose. If we are to have the respect of the great educators of our time we must direct our work along lines which are in accordance with the trend of general educational thought.

2. We need to teach fundamental principles in Music Education and less music systems and text books. Given the underlying principles, and accepted teaching procedure, the student should be able to make her own adaptation to any text book.

3. We need to remember that we are teaching children music and not music to children. In other words, that the child is the center of the stage, and that the self activity of the child is of prime importance.

4. I think the greatest single asset which a grade teacher can have is the correct use of her singing voice. Whatever we do or do not do, we must see that students acquire the kind of a tone which is suitable for little children to imitate. I am more than ever convinced that it doesn't take a vocal soloist to make a good public school music teacher, for some of the most flagrant failures I have known have held church choir positions. There is a certain imaginative appeal, a certain sensitiveness to aesthetic content which is vastly more precious than the possession of a fine solo voice.

5. Then I think we need to teach a few things very well; we who teach in Normal Schools are so inclined to give our students a smattering of many things, with the result that they are bewildered by sheer multiplicity, and go out not equipped to do any one thing well. In other words it is quality and not quantity we are after.

6. I believe that all Normal School students should be required to take an entrance test in music, and should be segregated accordingly. This involves administrative difficulties, but it is the only way to meet individual needs of the student. Since musical talent is specialized, it is sheer folly to expect all students to take the same course. We must provide a diversity of content in our music courses, which will meet the individual needs of superior, average and retarded students.

7. Furthermore, I think that music in Normal Schools should be regarded as a laboratory subject, at least in the Junior year. We need more class

periods, requiring less outside preparation. So often our students do the wrong thing. I refer here particularly to the use of sol-fa syllables, which I find need very close supervision.

8. We should pay more attention to upper grade music, particularly to the Boy Problem. Most of the S.O.S. calls I get from the field are from the teachers of upper grades. Too often boys and girls lose interest in music about the sixth grade. In the first place, we are not good psychologists,—we have not kept up with the change going on “inside.” We don’t realize that we have an entirely different personality to deal with in the upper grade student. Secondly, good song material is rare for upper grades. Students are no longer interested in singing about the pretty dandelion out on the lawn. They want songs which deal with life situations, vital and interesting. A Sea Chanty, or a Cowboy’s Song from the Western Plains is more to their liking. Too often we use song material which is far below the students’ interest, just because it happens to contain some technical problems which we want to put across.

9. We need a well worked out system of class instruction in piano, suitable for use of adult students. The sol-fa route is not adequate. It doesn’t get results quickly enough. (Certainly not in a two year Normal where students have had a very meagre musical background). It’s like some medicine; you are dead before it hits the spot.

10. Let us not forget the cultural element in Normal School music. The stream is no higher than its source. In our crowded schedules we are inclined to degenerate into teaching music text books. Somehow, we must give students something over and above that which they will actually teach children.

11. We need to stress the music teaching possibilities for the non-singer. With the very fine educational records now obtainable, it is possible for the non-singer to put over a respectable musical program. Such a teacher can go far in building a love and appreciation for good music, even though she cannot sing.

12. And in closing, may I say that the greatest thing we can do is to create the proper attitude towards music, on the part of the grade teachers. If we can somehow make them realize that they will be the only ones in many cases to bring music into the life of a little child, and send them out, eager and willing to teach music, the keynote of which shall be Joy, I think we will go far toward establishing the Kingdom of Heaven on earth.

STATE REQUIREMENTS FOR THE GRADE TEACHER

MRS. HELEN COLLEY KRAKE, *Supervisor of Music, Chattanooga, Tennessee*

A short time ago in answer to a general appeal made by our President for necessary subjects to be discussed at this Conference, I wrote a hasty, short, but very sincere note stating that I surely hoped someone would help solve the problem of “State Requirements of Musical Training for the Grade Teacher”.

To me, this is the most perplexing problem for the Music Supervisor of the South. At least it seems to be, in my general observation of other States in our territory; and I am sure it is so in Tennessee. I have only been in Chattanooga since last September; but during the past three years, I have visited almost every city, town, and village where any semblance of school music work was being carried on and I am daily more and more convinced that the root of all evil—the basis of all our difficulties—is the terrible lack of methodical musical training for the Grade Teacher.

In Tennessee all teachers (in the Normal School) that are training to teach in the Elementary grades, are required to take one year—2 hours per week. That means just 72 hours to get some general Sight Reading, brief study of child voice, and methods and materials for teaching music. If every teacher had at least this much, we might be able to carry on; but a large majority somehow get by without even this. In my 26 schools, about 10 per cent of my teachers have a fair idea of what Public School Music really means. Of the others, about one half understand even the barest fundamentals of the music page, but can not teach themselves the simplest child's songs, let alone be able to give it to the children in an interesting, inspiring manner or develop any sight reading ability at all. Therefore, when the Supervisor visits the class room but once in four weeks, what of the rest of the time?

If, however, we can accomplish what we do—and frankly, I am astounded at the apparent results of only six months work with such conditions—think of the glorious possibilities of development if every teacher were required to know something definite about her subject before she be permitted to teach. I maintain that it is a criminal inconsistency that first, music is a state requirement on the school curriculum and then a trained supervisor is provided to see that this is carried out (but remember—only one visit a month) and then, the teacher, who has the children nine tenths of the time, knows little or nothing of her subject.

This is not in any sense intended to be an inspiring address, as you know doubt have already discovered. I have come to you with a problem which I believe is general. I can not solve it—can you?

What are the conditions in your State? I have talked to our State Superintendent, to State Boards of Education and to Normal School Directors—but with one exception, conditions seem to remain the same—and grade teachers pour into their jobs of teaching reading, writing, and arithmetic, and MUSIC but the fact that they do not even know as much as the children about music does not seem to disturb the educational authorities.

The one exception in Tennessee—and I take pleasure in publicly proclaiming this to you, her friends—is the work of Miss May Saunders in Middle Tennessee State Normal School. I have yet to find a grade teacher who has received her training at this school (or who has gone through this school without any music) who in any sense is unappreciative or unprepared for her job when it comes to Public School Music. Is not one solution of our problem, therefore, a united effort on the part of the Music teachers who are training the Grade teachers to see that all are required to

take music courses and then that they should not be allowed certificates permitting them to teach if they do not understand the school music problem?

THE SUPERVISOR'S INVENTORY

LEWIS L. STOOKEY, *Supervisor of Music, High Point, N. C.*

We call ourselves the Southern Conference for Music Education. Our presence here is a manifestation of the fact that we earnestly and sincerely believe in Music Education for old and young. We have sold ourselves and we honestly believe in the goods we are offering the public. We know they need it, we believe they should have it and I am sure we are all conscientiously striving to see that they get this necessity of life—Music Education. We believe and we preach the wonderful effects of music upon individuals, homes, communities, and nations. We believe in it as the one universal language of worship, of love, of happiness, of comfort, the one universal messenger of peace. We all know what a world this would be without the whispering of the trees, the babbling of the brooks, the humming of the bees, the singing of the birds, and the crooning of the babes. Music is the one thing this world can never and will never do without.

Yes, we believe all of this; yet, we music educators always seem to be talking about the other fellow. We believe music to be a good thing for our neighbor and fellowman but we neglect somehow to apply it to ourselves. Are we practicing what we are preaching, are we radiating what we are teaching? How many of us are living examples of this gospel of peace, of happiness, of love, of contentment? Is the department of music in your city so imbued with this gospel of music that harmony always reigns and other departments look with envious eyes upon this ideal Utopia? Do all the teachers under you look upon you as a bearer of good tidings and a Prince of Peace?

I wonder if some of us have not become drunk with the word supervisor or director. We get to the place where we become critics and dictators. Personally, I have no patience with a supervisor who makes the practice of going into a room, sitting down, and watching the grade teacher teach, then following the lesson or at a later time criticizing her work. How easy it is to find fault! In this Southland of ours where a great percent of the grade teachers have never had special training in music, pray what do you have to supervise? A successful supervisor can readily take a room and in the time allotted discover whether the teacher has accomplished the work assigned. If you, as a supervisor, can teach a lesson better than the teacher, and your visits are few at the most, should you not teach the lesson? Every teacher will criticize herself from your teaching.

Supervisors have developed more enemies toward school music and much dislike for the music period by this one practice than any other one thing I can think of. If your grade teachers do not like you and the pupils are not glad to see you enter the room, how can you expect this Gospel of Song, that you believe in, to become a living reality in your school and community?

You instruct the teachers not to discipline during the music period; you tell them that it should be a pleasant time. For to get the best results, the children must willingly and gladly give expression to the spirit within. Yet, you in turn criticize the grade teacher and scold her. She replies to herself, "What you are speaks so loud I can't hear what you say". Listen to the words of Karl W. Kehrrens, taken from a recent editorial in *School Music*, "If we are to continue to boast about the fine effect of music in human life, we shall have to begin soon to show the results of such reaction in our own lives."

We music educators in the South still have much pioneering to do to establish Music Education in every city and hamlet. I can think of no finer way of spreading this gospel of music to the uttermost parts of our Southland than to make our lives and our work at all times express that which we preach and teach. Others, individuals and communities, seeing the results of our good work cannot long resist this messenger of peace, this bearer of good will and happiness, this one great essential for making good, useful, contented members of society.

May we all take a personal inventory and thereby discover just where we stand in this great and noble field of Music Education.

MUSIC'S CONTRIBUTION TO WORLD MORALE

EDWIN N. C. BARNES, *Director of Music, Washington, D. C.*

"Not as the conqueror comes,
They the true-hearted came,
Not with the roll of stirring drums,
And the trumpet that sings of fame.
Not as the flying come
In silence and in fear.
They shook the depths of the desert gloom
With their hymns of lofty cheer.
Amidst the storm they sang.
And the stars heard and the sea,
The sounding aisles of the dim woods rang
To the anthems of the free."

Such was music's first contribution to morale in "The Land of the free and the home of the brave." By such hymns of lofty cheer did our pilgrim forbears seek to sustain and strengthen their courage.

It is a far call from this first recorded musical ensemble to the playing of an outstanding symphonic program by the National High School orchestra, 250 strong, at Detroit in '26 and Dallas in '27, but the *fact* remains. The background of these programs, considered from a variety of standpoints, should mean much to world morale. Perhaps this chat together may prove illuminating in these connections. Let us, however, begin at the beginning.

Long years, even centuries before the pilgrims landed on the rock-bound Massachusetts coast, music contributed to the morale of peoples. The Children of Israel sang as they came out of the Red Sea. Turn to the sweet

songs of David: "The Lord is my Shepherd, I shall not want." "Bless the Lord, O my Soul and all that is within me bless and praise his holy name." "He that dwelleth in the secret place of the most high shall abide under the shadow of the Almighty." The music of the psalms will never grow old—its morale-building power increases through the ages.

Coming on down through the avenues of time, I see pagan Rome in the time of the Caesars. The world-renowned warriors of that day marched to their wars to music and had music in their stately homes and gardens in their hours of relaxation. In that same Rome, in the catacombs and in the arena of death, I hear the voices of the early defenders of our common faith lifted in songs of courage and hope. I hear Paul and Silas singing in prison.

A few centuries later, the fortitude and faith of the people found vent in that earliest form of organized music, the Gregorian chant.

Probably no group, however, brought greater joy to the common people in the early days than the meistersingers and troubadours, as they journeyed from hamlet to hamlet with their songs of joy and good cheer. Through these songs the people found true self-expression, real enjoyment, and a deal of courage to live and do the worth while. It is undoubtedly true that these morale-giving folk songs and dances built a something into the character of these early peoples the value of which to present and future generations is absolutely inestimable.

And then we come to the great outstanding singers of music—that glorious array—Bach, Handel, Haydn, Mozart, Beethoven, and Mendelssohn. I hear the passion music of Bach, the Hallelujah Chorus of Handel, the symphonies and oratorios of Haydn, the undying melodies and harmonies of the youthful Mozart, the epoch-making and soul-engulfing symphonies of that master mind Beethoven, the lure of the *Midsummer Night* and the cry of the *Elijah* of Mendelssohn, the lilting and enduring songs and Schubert, Schumann and Franz and the nightlike nocturne, the rhythmic waltz and the military polonaise of Chopin.

What, you say, has all this to do with world morale? That is not the question. The really pertinent question—the unanswerable question is "What sort of world morale would there have been without the contribution of these world singers?"

Time does not permit me to to complete the list—we note in passing Verdi and his immortal operatic airs so beloved of the common people, Gounod with his ever-popular *Faust* and his inspiring, if somewhat bombastic *Redemption*; numerous other Italian, French, and German operatic writers, all contributing to that outstanding melodic period which swept on and found its undreamed consummation in the unmatched harmonic beauty of the music dramas of the one and only Wagner.

Can you, my doubting friend, question the morale-building qualities of the haunting and well-nigh celestial music of *Lohengrin* and *Parsifal*? Can you listen unmoved to Brahms' *C Minor Symphony*—reaching into the soul, as it does—almost a little deeper than the immortal harmonies of Beethoven? Did not Wagner and Brahms contribute, are they not still contributing to world morale?

But we must not linger—we must pass on leaving many, so very many, practically unmentioned. Of the contemporaries—Massenet, Saint-Saens, and Debussy in France, Grieg in Norway, Tchaikovsky and Rubenstein in Russia, Sibelius in Finland, Elgar in England, MacDowell and Parker in America, and innumerable others—all great and undying singers doing their part in rolling up the splendid total of music's contribution to world morale.

And the Moderns, the much cussed and discussed moderns, who are certainly having their innings today. Only history can tell whether they really are making a contribution to world morale or to its antithesis.

Lest we forget, let me say here and now—All music is not that of the voice, the strings, and the horn. We cannot pass the music of the lilting verse. What about Milton singing of *Paradise Lost and Regained*? Milton believed man's chief aim in life is to glorify God. The following quotation was the constant prayer of his life:

"What in me is dark, illumine,
What is low, raise and support;
That to the height of this great argument
I may assert eternal providence
And justify the ways of God to man."

What of Ruskin and his morale-building portraiture of the beautiful? Hear him in his song about Mont Blanc:

"He who looks upward from the vale by night
When the clouds vanish and the winds are stayed
For ever finds, in Heaven's serenest height,
A space that hath no stars—a mighty shade—
A vacant form immovably displayed.
So stands the Providence
Of God around us; mystery of Love!
Obscure, unchanging, darkness and defense,—
Impenetrable and unmoved above
The valley of our watch; but it shall be
The light of Heaven hereafter, when the strife
Of wandering stars, that rules this night of life
Dies in the dawning of Eternity."

And Tennyson with his search for the Holy Grail—Tennyson who gave seventeen years of his life to answering the question—"Does life end with the grave?" In his song "*In Memoriam*"—he says:

"Thou wilt not leave us in the dust;
Thou madest man, he knows not why;
He thinks he was not made to die;
And thou hast made him: thou art just.

* * *

Our little systems have their day;
They have their day and cease to be;
They are but broken lights of thee,
And thou, O Lord, art more than they.

That God, which ever lives and loves,
 One God, one law, one element,
 And one far-off, divine event,
 To which the whole creation moves."

We cannot forget Browning—Browning with that almost divine power to uplift, to inspire, to re-create. Listen to this one morale-building sentence "Tis not what man does, which exalts him, but what man would do."

Our own Longfellow is not the least of the poets who lift the world with song. There is action, courage, and inspiration in these lines:

"The heights by great men reached and kept
 Were not attained by sudden flight,
 But they, while their companions slept,
 Were toiling upward in the night
 Standing on what too long we bore
 With shoulders bent and downcast eyes,
 We may discern—unseen before—
 A path to higher destinies,
 Nor deem the irrevocable Past
 As wholly wasted, wholly vain,
 If, rising on its wrecks, at last
 To something nobler we attain."

Two thoughts from Whittier—America's greatest religious poet: First—

"Forgive, O Lord, our severing ways,
 The separate altars that we raise,
 The varying tongues that speak thy praise!
 Suffice it now. In time to be,
 Shall one great temple rise to Thee.
 Thy church our broad humanity."

And then this personal word—sublime in trust and faith:

"Yet, in the maddening maze of things,
 And tossed by storm and flood,
 To one fixed trust my spirit clings;
 I know that God is good.

* * *

I know not where His islands lift
 Their fronded palms in air;
 I only know I cannot drift
 Beyond His love and care."

One last touch from Edgar Guest—his *Faith*:

I believe in the world and its bigness and splendor:
 That most of the hearts beating round us are tender;
 That days are but footsteps and years are but miles
 That lead us to beauty and singing and smiles:
 That roses that blossom and toilers that plod
 Are filled with the glorious spirit of God.
 I believe in the purpose of everything living:

That taking is but the forerunner of giving;
That strangers are friends that we some day may meet;
And not all the bitter can equal the sweet;
That creeds are but colors, and no man has said
That God loves the yellow rose more than the red.
I believe in the path that to-day I am treading,
That I shall come safe through the dangers I'm dreading;
That even the scoffer shall turn from his ways
And some day be won back to trust and to praise;
That the leaf on the tree and the thing we call man
Are sharing alike in His infinite plan.
I believe that all things that are living and breathing
Some richness of beauty to earth are bequeathing;
That all that goes out of this world leaves behind
Some duty accomplished for mortals to find;
That the humblest of creatures our praise is deserving,
For it, with the wisest, the Master is serving.

Of the great singers in verse there is also an uncounted host we must pass unnoted.

While the conviction grows upon us continually that morale is largely a "Thing divine" yet seemingly the morale-building power of music has not been wholly confined to races noted for their ethics, culture or high mental attainments.

In the jungles of Africa the primitive negro had the rhythmic music of the tom-tom and, judging by the mystic and magical sway it exercised over him, it was a most efficient morale-builder.

On our own continent, the Indians built up their fighting morale through their war dances and songs. By such agencies they brought themselves to the highest pitch of emotional daring.

All this, however, is but a memory. Let us return to the present—to the Twentieth Century. What magic in those words—The Twentieth Century! Fortunate indeed the man who lives in it and living thus is alive to its potentialities. Some say the world is lost—that there was never less real morale in the world—that youth has lost its stamina and middle age its stability and ideals. Be not deceived, not misled. Middle age is busy adjusting itself to new and alarming conditions and to youth. Youth is busy adjusting itself to a new freedom, largely the result of honesty, not undreamed hitherto but certainly unexpressed. This adjustment may take a generation or more; but be assured world morale is not lost, and twenty years hence it will function and find means of expression, possibly in startling but positively in constructive ways. Two of the great contributing factors in this flowering of world morale will be absolutely unafraid and unashamed honesty and leisure time for real service to mankind.

No better example of the morale-building power of music can be found than a careful study of what transpired in the lives of the soldiers during the late war. Its influence began on this side of the water in the great mobilizing centers and in the training camps. A distinguished New England musician told me he "had never heard such singing nor seen such en-

thusiasm" as that at some of the camps where men were stationed waiting for transportation across. This gentleman mentioned especially the splendid singing of the then new song "Over There."

On the other side, the secretaries of the Y. M. C. A., the Knights of Columbus, and other similar agencies were quick to discover how "community sings," "camp sings," and concerts invariably heightened the spirit of the boys who were far away from home. The magnificent success of hastily gathered amateur orchestras in the various camps testifies to the almost insatiable human craving for music.

The German soldiers, we are told, could not understand how the American troops could come over the top singing. Before long, they discovered that the American troops could come over the top better because they were singing. Here again music was called upon to play its part, and the fact that they *were* singing as they climbed out of the trenches and started across No Man's Land gave the American troops a tremendous impetus which many times spelled victory. Furthermore, the psychological effect upon the enemy must not be overlooked. According to some accounts, the Germans were afraid to face these peculiar men who could sing in the face of danger and death; the enemy was whipped before the fight was really under way—a matter of spirit and morale, pure and simple.

I see the home folks during those tense and critical days of '17, '18, '19, hundreds of thousands of them, gathered in their churches, homes, camps and resorts; I hear them singing "Keep the Home Fires Burning," and the "Smile" songs—they were keeping the home fires burning—they were trying to smile, they were even doing it, thanks to the morale built by the joy, comradeship and communion of group singing.

In common with many here today, I served as a song leader. We all can visualize mighty peaks of enthusiasms in rare moments during those destiny-freighted and epoch-making months. We can recall the hour, could even go to the very spot hallowed by such sacred fellowships. Those inspirational, mountain-top experiences helped to build morale, but it was the unbroken round of sings and group activities that sustained the morale already established.

Ralph Modjeski, probably the greatest of living bridge engineers, says: "Music is an art of such an unusual nature that when I assert that every man should study music, I know that there will be some who will not grasp the reason for such a positive and far-reaching statement. No one who has not studied music is in a position to appreciate its manifold advantages, not merely to those who devote their lives to music, but to those who have a part in the everyday work of the world and feel the need for both a stimulant and rest from the humdrum of that merciless ogre that we sometimes call modern business. Particularly in America, where every second of the awakening day is expected to count for so much, the man worked to the last degree of his nervous and brain capital must have something to which he can turn that will save his brain from exhaustion. Possibly this is the greatest office of music and a thing which makes it indispensable to American life." Music, then, is a morale-builder for the modern business man.

Can you imagine a church service without the solemn grandeur of music? Wherever the emotions of men and women must be brought to a sharp focus, there we find music as the universal factor. A wedding ceremony or a funeral, the ceremonial initiation of new brothers in a fraternal order—all of these are accompanied by music.

Those of you who have sat in a motion-picture theatre at some off hour of the day, when nothing was to be heard but the monotonous click of the projecting machine as the shadowy figures moved across the screen, can readily appreciate what an important part music plays in the presentation of our motion pictures. It is impossible to describe how different, how empty the photo-play seems when it is not accompanied by fitting music designed to create the proper appreciative mood in the minds of the auditors. This is but another example of its importance in our lives and furnishes additional arguments for the introduction and development of instrumental study in our public schools.

Music as an aid to "setting up" exercises has been found most valuable in the schoolroom, the home (via radio), and especially in the army camp. Calisthenic drills were used in the World War to tone up the physical qualities of the men who had been hastily drawn from civil life to be made into soldiers. Without music, these drills would have been hard work; with music they were play.

Music has often been used to overcome unpleasant features of necessary tasks or as an aid to labor. We have only to cast back in our minds to the sailor's "Chanty," sung during the hoisting of the anchor or the sails; the Russian river songs used by the Volga boatmen, and the tunes on the harmonica and jigs on the fiddle played by members of the gang in the lumber camps of our own country and Canada. Recent experiments seem to indicate that for certain classes of labor, the accompaniment of music produces more work with less fatigue on the part of the laborers. This is especially true of any action which can be performed with a certain rhythm, as for instance, two men working alternately with pick-axes, and similar industrial activities.

Why is it that every political campaign sees bands marching up and down the streets? Those bands are not employed for the pleasure of the candidates or for the purpose of influencing the votes of band members; the shrewd politicians know how a band engenders enthusiasm, they know that the band music will bring the crowds to hear their speakers, they know that the crowd inevitably follows the band.

Anyone who remembers the stirring days of '17 and '18 must recall the extraordinary influence exerted by the military bands which were used quite frankly and with the deliberate intent to produce the desired heightened patriotism on the part of the general public. Why should a hundred or more able-bodied men, whose services could well have been used elsewhere, be sent about the country under the command of John Philip Sousa to march and play as the famous "Jackie's Band" from Great Lakes? Certainly not to entertain the public, nor merely to show off their ability and that of their commander; this band was used for advertising purposes, and there is no

question but that its activities brought in millions of dollars in the various Liberty Loan campaigns.

Perhaps not the most important, but unquestionably the most striking result which follows the introduction of band music into a public school, a boys' club or an army camp is the improved morale of the membership. The psychologists may be able to explain this phenomenon. We simply know that the martial strains of the band build morale.

In our schools, the band is brought forth to raise the student morale for the football game and for the other events which require "school spirit." It is as successful there as it was in the Liberty Loan campaigns, in the political rally, on circus day, or on the blood-stained fields of France. The band produces a sure and positively stimulating reaction otherwise unknown.

Lest we appear to overlook some other important ways in which music builds morale and enthusiasm, we had best turn our attention for the moment away from the blare of the band to other and possibly more modest types of music.

While the orchestra has not, to the listener at least, the martial and inspiring qualities of the band, one can hardly imagine a better morale-builder (for the members of the organization) than the disciplinary training of such an ensemble ably directed. In the band much of inefficiency may be covered, but not so in the orchestra. The work demands not only a high degree of concentration and exactness, but also a deal of artistry.

Music contributes to student morale in many ways. I want to call your attention to two: First—Its actual vital contribution to the life of the growing boy. Of course, I am now speaking primarily of instrumental music. Much of the routine of band and orchestra work is excellent training for any growing youngster. No boy can succeed in such organizations unless he is constantly alert, both mentally and physically. Absolute coördination of eye, ear, and hand are required at all times. This is teaching concentration of the finest type. In such musical ensembles the boy learns punctuality; he is brought to realize the value of time. He learns team work, learns through coöperation with his fellows to achieve a splendid result otherwise impossible. No individual boy makes the band or the orchestra and yet his absence may destroy the perfect effect so greatly desired. The young bandsman soon realizes his importance in the ensemble. Thus we see how the young boy who is fortunate enough to be a member of a school band or orchestra learns many things which will be of service to him throughout life, among them routine, alertness, coördination, concentration, punctuality, coöperation and the importance of the individual in a group activity. The character-building importance of the above to a mind in the formative stage can hardly be over-estimated.

Second—Its mental reaction on other studies. Henry T. Finck in "The Golden Age of Music" says: "Positive proof that music is the best mind-trainer has come from Magdalen College, where all the musical instruction at Oxford University is given. There are many prizes and scholarships. Only ten per cent of the students at Magdalen take music: yet this ten per cent take seventy-five per cent of all the prizes and scholarships. This is not the record of one year, but the average of thirty successive years."

A recent survey of the schools of Springfield, Missouri, showed that children who had studied a musical instrument averaged three points higher in their academic studies than those who had not enjoyed the advantage of such study. A similar survey of the senior classes in four Washington high schools showed a gain in academic rank of 2.1% for the instrumental group.

Recently, I sent a questionnaire to 100 prominent music educators. These officials were asked for outstanding arguments for a great band program from the standpoint of the student and the school. Forty replied. Twenty-three said the outstanding argument for the band from the standpoint of the school was its power to build school morale.

Do we catch the vision of the potentialities of the future and our responsibility for world morale? We have the citizens of the future in our care; we have the greatest of all morale-builders—music; have we the love, the insight, and the desire to serve in such measure as to not only make the world safe for democracy but to lead our people constantly and consistently nearer that millennial goal which shall be a flowering of the sentiment expressed in those immortal words—"peace on earth, good will toward men."

A PROGRESSIVE MUSIC PROGRAM FOR RURAL SCHOOLS

THOMAS L. GIBSON, *State Director of Music, Baltimore, Maryland*

The topic suggests that improvement in teaching music in the rural schools must necessarily be slow. The program in this subject will be progressive in attitudes on the part of rural patrons and rural children; in the years required for the proper training of the teachers in the subject; in selecting appropriate subject matter, and in arranging practical courses of study.

Music is, in a number of States and in practically every city school, a regular basic subject of study, and, because of its values and uses in all phases of life, it ought to be so regarded. It should be listed on the weekly program and required to be taught a minimum amount of time each week. This is one of the first of the attitudes to be established in applying the progressive program, a positive attitude toward music as one of the basic elementary subjects.

The school laws of Maryland make music one of the regular elementary subjects and the resolutions at the Dallas meeting this spring confirm the soundness of this step.

All normal school graduates should be trained as definitely and thoroughly in elementary music as they are trained in other elementary subjects. Satisfactory teaching of music never can be had through the special music teacher exclusively. The regular grade teacher must be trained in the subject and held individually responsible, under some supervision. This is not an unfair requirement when Dr. Seashore's findings of 10, 20, 40, 20, and 10 percent of variations in musical talent are considered. We don't think this requirement is unfair in Maryland, since only graduates of four-year high schools are now admitted to our State normal schools. If the inference is true that the normal curve of musical talent parallels that of general in-

telligence, then none of those entering the normal schools are without some musical talent. For the past three years simple music tests were given in the Maryland normal schools to all first year pupils. Not more than from four to six percent showed less than average musical ability and out of 400 entering students examined in 1924, only two of them could not match tones, discriminate rhythms and memorize music phrases. These two were defective in their vocal organs. These facts would seem to indicate that it is not unfair to require every normal school graduate to qualify to teach music as a basic elementary subject. The time is near at hand in Maryland, and no doubt approaching in every State, when all rural schools will be in charge of normal school graduates. The training of normal school students in music should be both technical and cultural to the point that every graduate will go out with the training, with the desire and with the will to bring some of this culture and some of this technical training to the children and community where she teaches. Courses in all our normal schools are built and followed with these points in view and the music faculties in the normal schools selected because of their ability to carry out such courses.

If it is a sound and practical policy to require every teacher eventually to be prepared to teach elementary music, then it must follow that the supervisor of elementary subjects must be required to qualify eventually to supervise music. This is our attitude in Maryland and with supervision now established in all our rural schools it is but a question of a few years until such things as ought to be given in music will be taught and supervised quite as well as are the other elementary subjects. It might be added that we encourage the departmental plan of teaching music in the upper grades of all our consolidated schools both city and rural. Because of the remoteness of the one and two-teacher rural schools it would be impracticable to attempt this plan in these schools and the regular teacher must be held responsible for the music teaching.

A progressive program for music in the rural schools must be in the direction of a workable course of study. In this consideration again will Dr. Seashore's findings, in his *Psychology of Musical Talent*, be of service. From his discussion it may be inferred that approximately 90% of all children can acquire a singing voice and pleasure in its use, a basis for intelligent and pleasurable listening, and a memorized repertory of music. The course in music for the rural schools should, in my opinion, be confined almost wholly to these three objectives, with some little elementary use of the eye symbols. With these three objectives in mind and with the thorough normal school training now given in music and with the mechanical musical appliances now available, there seems to be no valid excuse any more for failure in teaching music in any of our rural schools.

A progressive music program for the rural schools looks also to continued training of teachers after they have entered service. In our State this training is given to groups of teachers who meet for observation teaching of music and conferences conducted by the more skillful teachers of this subject, and in our four State summer schools where courses in elementary music are offered each year.

This progressive music program in Maryland takes into consideration, also, the cycle of musical training carried on from the primary grade throughout all the elementary grades, then through the high school where all pupils are required to come under classroom musical experience for two years, and where the more talented in music may continue the study for two years more, then through the two years of normal school training in a richer course, and then back as elementary teachers to start the children on the same cycle, with a finer culture and greater ability as the aim.

SUMMARY:

The proper teaching of music in the rural schools is to be solved very largely by the normal schools of the States, supplemented by training in service and through summer school instruction.

The regular grade teacher must be trained to teach music as a basic subject and the regular elementary supervisor required to be trained in music to the point of being capable of checking on the teaching of the subject. The more talented of the elementary teachers in music may help other teachers through demonstration lessons at group meetings of teachers.

Music must be accepted as one of the basic subjects to be taught regularly in the rural schools, for such periods of time as are in keeping with the value of the subject as it relates to other basic elementary subjects.

In the light of an average musical talent, at least, being possessed by all students entering our normal schools to prepare for teaching, it is fair to expect every normal school graduate to be able to teach music.

With all the material equipment for music teaching that is now available, the comparatively simple objectives in the course, and the training offered, there is scarcely a single excuse for any rural teacher failing to teach those things in music which ought to be taught in the rural schools.

THE CREDITING OF MUSIC IN THE HIGH SCHOOLS AND COLLEGES

PAUL J. WEAVER, *Director of Music, University of North Carolina
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During the eight years in which I have been in my present position, not a month has passed in which I have not been questioned by music teachers in our territory as to the attitude of the State University in recognizing high school music credits. The attitude of the University on such a question naturally is taken into consideration by other universities and colleges and normal schools when they consider their attitude toward high school music credits. And the combined attitudes of these institutions of higher education naturally determine the attitude of the high schools themselves; for the high school administrator is not prone to offer work in his school for credit unless that credit is recognized by the colleges and accepted by them on entrance requirements.

This problem is not peculiar to any one locality, but is essentially the same all over the country. Everywhere high school offerings are strongly

affected by college entrance requirements, and in the smaller high schools only those courses are offered which are acceptable to the colleges for entrance. The casual observer, such as the music teacher who has never faced the intricacies of college administrative work, at once concludes that the colleges are to blame for the present situation, in which much of the high school music work is not accredited.

Directly opposed to this viewpoint is the one taken by many college officials, to the effect that they will recognize and accept high school music credits only when the high school courses become standardized as to content and are taught in a systematic and thorough way by teachers who are well qualified, not only as musicians but as pedagogues—in other words, when the high school music courses are put on a par with the courses in other subjects.

It must be admitted at once that these two charges brought against high school music are serious ones—that neither have we courses which are sufficiently definite and standardized as to content, nor have we a great body of available high school teachers who are qualified both as musicians and as teachers. The responsibility for the first shortcoming is on the music teachers themselves, who should before now have succeeded in working out more thorough and more systematized courses. How can a college give blanket recognition, for instance, to the course in music appreciation, when in one town that course means a half-hearted study of music form, while in another town it means some sort of study in nationality as related to music, and in still another town it means a well worked out course which actually teaches the students to listen and to hear and to appreciate music from the aural standpoint. But the responsibility for the second shortcoming must be on the very colleges which make the charge. If in many of our high schools the music teachers are inadequately prepared, that is largely the fault of the colleges themselves.

We seem to be going around in a circle with the argument. The high school people look to the colleges and say "Give our courses recognition on entrance credit, and our problems will be solved;" while the college people look to the high schools and say "Make your courses worthy of recognition and they will be recognized." If each group is going to continue to pass the buck to the other, we will never get anywhere. Somewhere there must be found a point of attack; and once that point is found, the attack must be massed against it.

I believe that the thing which has most confused the issue is to be found in the very nature of the subject with which we are dealing. Music is an art, and as such is unquestionably entitled to the same consideration as any other art—poetry, drama, sculpture, painting, or architecture. Music is a science, and as such is unquestionably entitled to the same consideration as any other science—physics, chemistry, or what not. But music is also a social force, a living experience which is most potent in the solution of all problems in which groups of people are concerned.

A school cannot well exist without the use of music as a social agency, and no one would detract from the benefits which this aspect of music may

give to the school and to the community; but all too frequently the administrator in the high school and in the college thinks only of the social aspect of music and fails to think of the subject as an art or as a science. If we would insist on a definite viewpoint for the administrator, must we not first insist on the music teachers themselves recognizing this distinction? Have we any right to ask for credit for choral work in the high schools, for instance, if our choruses are handled as semi-social sings? Must we not rather make of the choral class a serious study group for the learning and reproducing and understanding of the great literature in this field of the art? Must not the program for music education include two broad classifications of work?—first, general activities in music from the standpoint of the whole school as a unit (non-credit bearing activities); and second, specific and well organized activities in music from the standpoint of avocational and also from the standpoint of prevocational and even vocational training (credit-bearing activities).

The most encouraging fact in this whole credit problem is to be found in connection with the very distinction about which we have been speaking. An increasingly large number of prominent colleges and universities is setting up special college curricula in music, or in the fine arts with music as an integral part of the plan. Right now several of the best universities in the country offer complete courses in the fine arts. Entrance requirements for these courses are not quite the same as the usual college requirements. As a rule, students must be high school graduates, but not even this is always insisted upon. In practically all cases there is a very liberal allowance on entrance credits for all kinds of high school music work.

This arrangement can be expected to take care adequately of the high school student who has special talent in music and who wishes to study the subject seriously, the "special" student in music. More and more our secondary schools are becoming specialized, laying specific foundations for specialized work in the colleges. Such a specialization can of course be accomplished best in the larger school systems where the number of students is large enough to provide classes of reasonable size in specialized courses. This movement is rapidly spreading, however, not only to the smaller towns but even to country districts; and it is spreading downward in the school system through the graded schools, especially those which are organized on the platoon basis. A prominent educator recently said that no longer can we do efficient teaching in any subject in a grade school which contains as few as eight rooms, but that our schools must contain sixteen or thirty-two rooms. The great tendency today is to enlarge the school, thereby increasing the possibilities for specialization; and the time is close at hand when the musically talented few in the small-town school system will be able to start a definite music course in the high school and carry it on in the university.

But the large mass of our high school students are not specializing in music and are not taken care of by the plan just described. What should be done about these thousands of boys and girls who have a right to some training in music and who are often prevented from getting it because of

the present credit regulations? The answer to this question is to be found in a review of some things which have already been done and some things which are now under way.

THE ATTITUDE OF THE SOUTHERN ASSOCIATION OF SECONDARY SCHOOLS AND COLLEGES

Some years ago this Association recommended the acceptance of high school music credits on college entrance requirements. This recommendation went almost unheeded, probably partly because of the fact that the credits themselves were not defined. Therefore, the Southern Conference for Music Education appointed a committee which studied this subject and which presented a memorial to the Southern Association in their meeting at Memphis in December, 1924. This memorial was considered by a committee of the Association, and was unanimously passed by the Division of Secondary Schools. It took up briefly the preparation of the music teacher and the methods to be employed in the music classes. It also defined certain high school music courses, as follows: four courses in theoretical music (Music Theory; Harmony 1; Harmony 2; Music Appreciation and History) each of these courses to be given for one year, two periods per week, with two-fifths unit credit. No definite credit allowance was set up for work in the chorus, glee club, band, or orchestra, but this was left to the individual school system to be figured on the laboratory basis—two hours of work to be the equivalent of one hour in a theoretical subject. It will be noticed that for the theoretical subjects the total credits amount to one and three-eighths units. The plan contemplated a total of at least two full units, through the inclusion of credit for chorus, glee club, band, and orchestra work. These credits were adopted as the minimum high school offering, no maximum limit being placed, and the schools being urged to offer more than the minimum here stated.

The committee of the Southern Association which considered this memorial took a very liberal attitude toward music credits and was prepared to accept more than was asked of it. For instance, the committee requested that a plan be submitted for the accrediting of applied music work done either in the school itself or by private teachers outside the school. It is my opinion that this Conference should prepare a plan of this sort for presentation to the Southern Association.

It should be clearly understood that the regulations described above were adopted by the Division of Secondary Schools in the Southern Association, not by the College Division. That is, the high schools themselves adopted the regulations, but the colleges have not acted. There is some indication that the College Division would listen to a similar memorial in regard to entrance credits, and it is my opinion that this Conference should appear before this college group and present an appeal to them.

It is interesting to notice that movements of this same sort are well under way in other parts of the country. I am told that the association of schools and colleges which operates in the Northeast has established liberal regulations for high school music credits. Possibly the most powerful of these

school associations is the North Central Association, operating in the Middle West. This Association is now actively engaged in a restatement of the objectives in music study, and as soon as this restatement has been prepared, the Association plans to revise its regulations on the entire subject of high school music credits. It is encouraging to notice that all over the country the associations of secondary schools and colleges are either acting or preparing to act in this matter.

THE ATTITUDE OF THE DEPARTMENT OF SUPERINTENDENCE, N. E. A.

Just a little over a month ago there was held in Dallas a meeting of the Department of Superintendence of the National Education Association, at which music received a great deal of attention. Mr. J. E. Maddy, of the University of Michigan, gathered together for the Dallas meeting an orchestra of 270 high school boys and girls, drawn from 39 states.* This group spent about five days in intensive rehearsal in Dallas; it was divided up into several smaller organizations which played several times a day for various meetings of the Department; and then as a climax to the whole program, the entire orchestra played a very pretentious and very wonderful concert before the last general session of the meeting. It was inspiring to listen to this group of high school children, and the impression which was made on superintendents from all over the country is bound to have a great effect on their attitude towards school music.

On Monday, February 28th, a section of the meeting was devoted to music education, under the chairmanship of Professor P. W. Dykema, of Columbia Teachers College.** The program consisted of speeches by such nationally prominent educators as Superintendent Newlon of Denver; Superintendent Weet of Rochester; Superintendent Claxton of Tulsa; Will Earhart of Pittsburgh; Miss Florence Hale, Assistant Superintendent of Schools for Maine; and Dr. Thomas E. Finnegan, former State Superintendent of Schools in Pennsylvania. Although I have attended literally dozens of meetings of this sort, I have never heard or seen so much enthusiasm for school music as was displayed by this group of superintendents. The music teachers who were present came away from the meeting with the distinct conviction that the superintendents are ready and anxious to go farther with school music education than we music teachers are prepared to go.

At the close of this meeting the following resolutions were adopted, which seem to me to be the most advanced action on this subject that has ever been taken by a group of school administrators:

1. We favor the inclusion of music in the curriculum on an equality with other basic subjects. We believe that with the growing complexity of civilization more attention must be given to the arts, and that music offers possibilities as yet but partially realized for developing an appreciation of the finer things of life. We therefore recommend that all administrative officers take steps towards a more equitable adjustment of music in the educational program, involving time allotment, number and standard of teachers, and equipment provided.

* See pages 49-54

** See pages 26-48

2. We favor an immediate extension of music study to all rural schools, in the belief that no single development will so greatly increase the effectiveness of their work and so greatly lessen the extreme differences now existing between rural and urban education. We recommend as a guide the "Course of Study for Music in Rural Schools" approved by the Music Supervisors National Conference.

3. We believe that an adequate program of high school music instruction should include credit equivalent to that given other basic subjects for properly supervised music study carried on both in and out of school. Moreover, the recognition of music by the high schools as a subject bearing credit toward graduation should carry with it similar recognition of its value by colleges and other institutions of higher education. We recommend that the Department of Superintendence favor a study of present practices as to music credits.

In addition to the passing of this resolution by the sectional meeting of the Department of Superintendence, there was also a resolution passed by the Department in one of its general sessions. This was very brief, and simply reiterated the point made in the fuller resolutions, that music should be included in the curriculum on an equality with other basic subjects.

PRESENT PRACTICES AS TO MUSIC CREDITS

Some years ago a study was made of the practices in vogue all over the country as to the accrediting of high school music work. With the realization that this study is pretty badly out of date, a new study is just now being undertaken under auspices which should give it real weight. The gathering of facts is in the hands of the National Bureau for the Advancement of Music; the study of these facts once they are gathered is in the hands of the National Research Council of Music Education. This study has the active support of the Music Supervisors National Conference, the Music Teachers National Association, the Department of Superintendence, N. E. A., and the National Bureau for the Advancement of Music. It is planned to issue a book for wide distribution, carrying not only summaries and general statements, but also detailed information as to the attitude of each important college in the country on the matter of music entrance credits and also on the matter of college curricula in music. It will take at least a year for the gathering of the facts necessary for such a book, but once the facts have been collected, this compilation of information will furnish a tangible basis on which a given school system may thoughtfully work out its own credit plan. A study of this sort should also have a very great effect on the attitude of colleges which are not now giving very much credit to music work. Those who have studied the situation and who are familiar with conditions in various parts of the country predict that many school administrators will be greatly surprised at the liberality of a large number of leading colleges toward this subject. The gathering of information of this sort seems to be the only logical way to attack the whole problem, and once the information is available, courses of action can be intelligently determined upon.

CONCLUSION

I have suggested two lines of action which I believe we should take immediately:

First: The presentation to the Southern Association of a plan for the accrediting of applied music work.

Second: An appeal to the College Division of the Southern Association for the regulation of college entrance credits in music to correspond to the high school standards already set up by the Division of Secondary Schools.

MUSIC EDUCATION FOR SUPERVISORS

GEORGE H. GARTLAN, *Director of Public School Music, New York City*

The tremendous progress which has been made in music education in the United States during the past two years as the result of radio broadcasting has produced a condition in the music education of supervisors which calls for immediate attention on our part to present a new order of things and honestly face the situation. Up to the present perhaps the need for superior musicianship has not been considered paramount. However, it is not fair to the great subject of music education to send out as its disciples into the schools of America people who are woefully unfit to present to our public school children the great subject that they are faithfully sworn to administer.

In bygone days it was a perfectly simple matter for schools of music education to prepare supervisors to do a stilted piece of work. Many young men and young women unprepared from the standpoint of musicianship were placed in positions of responsibility and authority when they were no more fit to take up this important mission than the infant wrapped in swaddling clothes. If a plumber knew as little about his profession he would have been immediately dismissed. There are two outstanding deficiencies. First, the failure on the part of the supervisor to use the standardized requirements of musicianship as a matter of personal performance; second, ignorance of musical literature articulate with this particular branch of education.

The present supervisor is not entirely at fault. Public support of music usually meant either a symphony orchestra or a solo performer on some instrument, usually a foreigner who knew little or nothing apart from his specialty, upon whom the anxious eyes of both sexes were trained in a delicious sentimental nuance of adoration. It was upon such a person that the label of music education was placed and the general public was supposed to bask in the glory of reflected sunshine on this small but interesting group.

Today conditions have changed. Music education means not the training of the virtuoso performer alone, but it means the training of the great population to understand in full the mission of music brought to them through the instrumentality of musicians and congregations of musicians.

A short review of supervisory training would perhaps open up the new line of thought. To prepare the supervisor for teaching in our schools it was ordained that they become acquainted with a certain type of music material which would in a small measure at least make it possible to present the subject intelligently to children. Little or no consideration was given to the personal characteristics of the one who was to be the guiding genius. A knowledge of the higher forms of music was considered unnecessary. They were not required even to skilfully play the piano, which is the instru-

ment of the school. The great phase of instrumental music score reading and interpretation was left untouched, and explained by the fact that this was a special branch which had nothing to do with public school instruction. Let us pause for a moment and reflect on what has been accomplished in the past two years by radio broadcasting. The great symphony orchestras of America which had been heard by a small minority are now being heard by millions. Two months ago when the great Toscanini conducted a performance of Beethoven's Ninth Symphony no doubt millions of people listened in. How many were actually in a position to receive this broadcasting intelligently? Could the majority of supervisors in the United States have prepared the way or would they have been handicapped by a lack of training and understanding?

It is obvious that the old style of preparation is no longer adequate. The policy of stressing methodology and ignoring musicianship is through. What then must be done? It is equally obvious that the present educational hysteria of insisting upon college degrees might be all right if 75% of that degree were obtainable as the result of musicianship and 25% as the result of pedagogy instead of the opposite. The place for supervisors to be trained is in music schools, not in educational factories. In order to teach music we must have musicians on the faculty. Would a careful scrutiny of most of our institutions bear out this statement? There is hardly enough in the so-called methods of teaching to warrant an applicant studying for four years in an institution, to graduate with so little knowledge of their subject. They are forced to do intensive reading in language, literature and history. It is nothing more or less, under the present conditions, than a cram course designed to get them through examinations in order to make so many points toward a degree. The moment they receive the degree most of them forget what they have tried to learn in a college or university, and you can not blame them, for as Plato said, "Knowledge acquired under compulsion has a meagre hold on the mind." The handwriting is on the wall. Applicants for school music positions should be compelled to take a course of not less than two years in strict musicianship. This means piano, voice and theory. If they qualify in this field then they should devote themselves to method study, history, conducting and other essentials. Qualifying in these they should then teach for a few years and return to college to obtain a degree.

In relation to general musicianship, the piano is probably the most important of all. It is through this that a knowledge of the literature not only for the piano, but for the orchestra can be obtained. Second in vital importance is the voice. Supervisors should not only be able to use their singing voices properly, but they should have a knowledge of the literature of vocal music both from the standpoint of solo performance and choral conducting. Third, they should be so thoroughly schooled in the theoretical side of music that there can be no doubt of their ability to interpret keyboard harmony. Every supervisor should have the musical capacity to improvise accompaniments to all melodies which appear in school books. This does not in any sense require creative talent. It means training of a certain type which will permit them to apply their theoretical knowledge to the

They dropped their harps, amazed,
 And stood in mute surprise.
 And other angels came
 And as they lingered near
 Heard both at once exclaim:
 "Say, how did you get here?"

—The Golden Book Magazine.

However, when assigned my subject, Appreciation of Music, I did not feel such a thrill—rather almost a guilty feeling, because music appreciation, so called (formal listening lessons, the use of records, etc.,) has not yet received a definite place in our program of music.

To be asked to present something of interest along this line brought me face to face with myself. For years I have concentrated intensely on the effort to teach every child to sing, and to sing well. My self-questioning finally evolved itself into this thought—after all, through what source is a greater appreciation of music given than through singing? So I decided to tell you what I believe about "Music Appreciation Through Singing." Shortly after, I read this comment in *School Music*, from the pen of our friend, Karl W. Gherkens:

On the whole, the finest lessons in appreciation that I have seen have been given during the singing lesson in classes where the teacher induced the children to use their voices more beautifully and thus caused them to develop taste in tone quality and legato; where the teacher helped the children to find the mood of the song and thus caused to develop in them a keener appreciation of the whole problem of interpreting music; and where by directing attention to the structure of the song being sung, the teacher opened up to the children a new world, the world of understanding music through its form or design.

There are three points in Mr. Gherkens' comments, any one of which if developed would give more than enough material for an interesting discussion. His first thought is, the proper use of the singing voice, beautiful tone quality, and legato singing—there is no more vital power for developing good taste in music. Secondly, the interpretation of music; and thirdly, the study of form through the song.

One of the finest papers I have heard on Appreciation was given by Dr. Thomas H. Briggs, of Columbia University, before the National Conference in Detroit last year. You will find it in the Book of Proceedings. In it he says:

Untrained myself, I am merely attempting to be the voice of the musically inarticulate,—that vast body of men and women who without the gift or acquirement to produce, yet do enjoy, and by their very enjoyment make your profession possible. I freely admit that our enjoyment would be much keener had we the appreciation that comes from the attempts to produce, and such experiences I covet for all children.

If you haven't read this paper of Dr. Briggs you have a great pleasure in store for you.

The following is a statement from one of our greatest leaders and one who believes thoroughly in Appreciation through singing. Dr. Hollis Dann, of the New York University School of Education, says:

Singing is one of the best means of gaining and understanding the appreciation of music because: it is a personal participation in the rendering of music; it is definite. In my opinion talking about music or listening to music are both more or less ineffective as a means of gaining an understanding and appreciation of music. Music participation is the very best kind of music appreciation. Definiteness is a shining virtue in this subject considering the two prevalent practices in vogue.

The best educator in music is music itself. If the music sung is worth while, then a study of its form is most helpful. A study of the composer of the particular selection to be sung is to the point, the atmosphere of the song or the chorus or the quartet, whatever it may be, phrasing, tone color, indeed all the elements of good tone quality and interpretation can be brought home to the student in a practical and effective way.

From time to time my attention is called to the results of the Sage Chapel Choir and Festival Chorus of Cornell University. The latest specific case is that of a Cornell student who did not have voice enough to be chosen for a Glee Club, but who came into Music I, in his freshman year, sang three years in the Sage Chapel Choir and Festival Chorus. This was all the musical training he ever had. After finishing his college course he settled in a large city of New Jersey. He immediately joined a Male Voice Glee Club and later took charge of a Chorus Choir in one of the churches.

He did not hesitate to secure and study with this choir a very large proportion of the anthems which we sang in the Sage Choir during his membership. A few weeks ago I accepted his invitation to hear his Choir. In the evening program the chorus sang "The Souls of the Righteous" by Noble and "By Babylon's Wave" by Gounod, and three other similar selections in which he had sung in the Sage Chapel Choir. He frankly told the choir that all he knew about music was what he learned in college and that he was trying to have them sing these anthems as nearly as possible as he sang them in the Sage Chapel Choir. This man's love for understanding and appreciation of music came entirely through singing.

In my opinion the value he received through his singing is infinitely greater than any benefit he could have derived from a course in music appreciation without the singing.

I could cite a large number of similar cases which seem to prove that singing done under favorable conditions, holding the interest and enthusiasm of the singer, and singing good music awakens a love for, an understanding and appreciation of music in a most effective way.

Another example of a Cornell student whose appreciation for good music was more developed through singing than in any other way is that of the daughter of one of America's most distinguished men. This girl had every opportunity for hearing beautiful music from babyhood. She sang in the Chapel Choir and the University Festival Chorus during her college course. When the question of University credit for the choir and chorus singing came up, I heard her express herself in no uncertain terms as to the value of such singing, saying that in her opinion the singing in the chorus of a great work like "Elijah" was of as great value to the student as the study of

a Shakespearian play or any other great work of literature. Later she spent a year in New York hearing music. It was interesting to hear of her choices. Whenever she saw advertised the singing by choir, choral society, or opera company a work in which she had sung she went to hear that and came away with the greatest, keenest appreciation and enjoyment because she had sung it herself. She had lived it. Her understanding was rich, deep, and fine because of her partaking experiences. She went to opera as to a rehearsal, taking her score and studying her music as if she expected to help perform it later. Just after the war, when the Berlin Opera Company came to New York and gave a series of performances of the Wagner operas, she bought all the scores that she did not already own and attended daily throughout the season, learning the music as if for performance.

Having taught in one community for twenty years, my opportunity for observing the results of several generations of singing has been great and I can give many, many specific instances of the wonderful appreciation developed through singing. Not long ago I taught Stainer's "Sevenfold Amen" to the High School chorus. A young boy student in the High School said to me, "I went to Church Sunday because I saw on the program they were going to sing the 'Sevenfold Amen' and I just loved hearing it." He had gone to that Church before; he had heard the "Sevenfold Amen" before, but had not noticed it. His real appreciation began after singing it—experiencing its beauty, feeling the harmonies, sensing it.

A few years ago I gave the cantata "King Harold" by F. Cunningham Woods, with my High School chorus. We had a record audience. I was amazed at the conclusion of the concert to find myself surrounded by a large group of beaming, middle-aged men and women, saying "How I did enjoy the cantata. You know, I sang in it when I was in High School twenty-five years ago. I knew every bit of it." The appreciation which comes through singing is vivid and lasting—much more so than that which comes from just listening to music.

I recently asked a friend of mine and her three little daughters to assist me in giving some help to a Play School Club who asked me for some suggestions about what to do for the children in music before they go to school. My friend sang as a girl in my High School chorus, later in my choir, later on in the University Choir and Festival Chorus. She is now a soloist in perhaps the best choir in the town. She is passionately fond of singing and her three children also love to sing. In our conferences, planning our demonstration for the Club meeting, I went over all the music she had given her children from their earliest childhood and found that it was through their singing that they loved and appreciated the music most. For example, the baby had a record of the little song "Where are you going, my pretty maid?" Her greatest enjoyment, and one could see by her eyes her best appreciation, was when she had learned it and stood by the phonograph and sang with the record. They learned all their vocal records and sang with them, thereby doubling their appreciation. These children as soon as big enough to pull themselves up to the piano were chirping away, singing dozens of little songs that their mother played for them. At the age of six,

eight and ten, they have a large repertoire, for they sing everything their mother sings, as well as the children's songs.

We, in our schools, have emphasized the singing above everything else. Each child is taught to sing, starting in the kindergarten where careful, painstaking individual work is done, until all monotones are cured. We go on the assumption that all normal children can be taught to sing. The kindergartners match tones and learn as many little songs as can be taught well. In the first grade they learn one hundred or more little songs. In the second grade more than fifty. In the third grade more than one hundred. An equal number in the fourth and fifth grades, so that by the time they reach the Junior High School they have learned thoroughly at least five hundred little songs. The sixth, seventh, and eighth grades include many, many part songs, the High School many choruses and at least one cantata each year. Hundreds of these boys and girls on leaving High School seek the choirs and University Glee Clubs and singing organizations with a deep love for music.

Ithaca is a small town, but owing to its being an educational center, a bigger percentage of its young people continue their education through High School and College than is usual. The High School numbers now about a thousand. More than half are singing in the chorus. Last season we counted over twenty-five of our alumni boys' Glee Club members singing on their various College Glee Clubs—twelve on the Cornell University Club, which has had four successive leaders from the home High School boys, who have sung, sung constantly in school since six years old, and have had little music other than their singing. This season there are fourteen Ithaca boys on the Cornell Glee Club.

As to our girls; over a period of ten years the Girls' Choral Club, with a limited membership of twenty-four a year, sent 50% of its members, about seventy-five girls, into music as a profession, mostly as supervisors of music.

Not for one moment would I decry the use of records and listening lessons. It is not that I love listening less but singing more; not that listening to music will bring less appreciation, but that singing will bring vastly more. So-called appreciation courses should have a prominent place in the music program but the singing should have the most important place.

A few years ago so much time was given to elaborate music appreciation courses—listening courses—that beautiful singing by the children and the training of all children to sing well, was in grave danger. An example of this comes to mind concerning a grade teacher who came into our system unable to teach music, as is usually required by our Board of Education. When I reported this to our Superintendent he looked up her contract, which had in it the question "Can you teach music?" answered "Yes." On a thorough investigation concerning this teacher's musical career it came to light that until she reached High School she had never sung either at home or in the grades. In High School she was herded into a so-called chorus and told to sing, with no classification of her voice. She happened into a Normal School that had an elaborate musical appreciation course, based entirely on the use of phonograph records, and again her voice was unclassi-

fied, and she was never asked to sing. In fact, she had not heard her singing voice until she came into one of our teachers' meetings and was asked to sing alone. Here for the first time it was discovered that she could neither sing the scale nor any tune correctly. "Why did you say in your contract that you could teach music," I asked her. She answered that all the music she had known about for schools was that taught by the use of records. She was quite sure she could place a record on a machine and set the needle.

How much more profitable would that music course in that Normal School have been had part of the time been given to training the voice and ears of the teachers-to-be so that they could have properly partaken of the music and thereby have acquired a greater, deeper, richer love for and appreciation of music!

In Ithaca, a town of about 20,000, there are eight or nine chorus choirs besides the University choir, numbering in membership from twenty to seventy-five voices. The various directors tell me over and over again that their choristers who have come up through the schools, having sung all their lives, are their most enthusiastic and appreciative members. They are not always vocally the best; but it is the understanding, appreciative choir or chorus member that is more valuable in the long run than the one with the beautiful voice who does not have that background of much singing, no matter how much music he has heard. Public school music is really functioning when the city choirs are prospering, when there are good glee clubs and choral organizations as well as orchestras and instrumental ensembles in the community.

The National High School Orchestra is a fine thing. The Southwestern High School Chorus is also commendable and should become national. Such organizations as these show the supreme value of teaching the child to do music, to participate in it, thereby gaining a greater appreciative force than by merely listening. These great organizations go to prove that we are swinging away from the danger that menaced us but that still is not wholly vanquished, the danger of allowing the wonderful reproducing instruments and the radio to take the place of singing and participation in music.

SUMMARY

Let us swing still further until we are safely in the straight and narrow path of good singing for every child. Let us not take the path of least resistance and allow the phonograph to do our work for us, nor through listening lessons lead the child to only a partial appreciation of good music. Rather let us teach every child under our care the use of his singing voice;

Train every child's ear so that he will sing true to pitch and with a nice tone quality;

Teach every child to read the one universal language;

Give to every child the wonderful heritage—the ability to sing hundreds of beautiful songs. Thus will generation after generation of singing children, a vast, a countless throng, at last become through our efforts and the efforts of those who follow in our footsteps, a nation with a true appreciation of music, a singing nation, therefore a musical nation.

TO DO OR TO GET A BETTER JOB

J. TATIAN ROACH, *New York City*

A few weeks ago it was my privilege to be present at the dress rehearsal of the new American Opera by Edna St. Vincent Millay and Deems Taylor, entitled "The King's Henchman." After the performance when that distinguished audience of famous musicians and critics were trooping back stage to congratulate the composer, my memory harked back ten years or so to a dinner of the Music Publishers' Association, at which a number of composers were guests; Deems Taylor, who had not written the "Looking Glass Suite," nor been commissioned by the Metropolitan Opera Company to write an opera, but was simply a promising young American composer, was called on to say a few words. He started something like this: "As I sat here looking over this assemblage of prosperous men enjoying a sumptuous repast in this finely appointed banquet room, with the composers as your guests, the thought occurred to me what a fine thing it would be if the composers should reciprocate by inviting the publishers to just such a banquet,—but, of course, you know why they don't!"

A year or so ago, Mr. Gehrkins in an editorial in *School Music* had some pertinent things to say about publishers' activities and the importance of the music supervisor to the music publisher. Granting the truth of the statements and the need of reproof for activities of certain individuals, nevertheless, I could not but think, like Taylor, what a fine thing it would be if a publisher sometime should have an opportunity to tell the supervisors some homely truths. And now this very opportunity has come to me—and, Gosh! how I dread it! Probably if I had submitted this paper to some of my older and wiser contemporaries, they would have remarked that "fools rush in where angels fear to tread." So, of course, I didn't submit it to them. However, I did have lunch with Mr. Birchard just before I left New York for the Tulsa Conference and I told him then the title of this address. A few days later he decided to sail for Europe! You may draw your own conclusions.

There were a good many factors that went to make up the nature of this address. First, of course, was the importance of the publisher to the supervisor. The publisher supplies the tools with which the supervisor works. He keeps pace with educational progress and makes available the proved discoveries of the leaders in the profession for all those in it. The relationship of the publisher and supervisor is analogous to that of the chemist and physician. If each doctor had to make his own drugs and compound his own prescriptions, medical science could not have attained its present efficiency; and if each supervisor had to provide her own equipment and make up her own material, music in the schools could not have made the progress which it has. As a matter of fact, the publisher has been even more important to the supervisor than the chemist to the physician, for the publisher provided the first schools for supervisors at which they might learn the profession. Granting that there were evils attendant on and growing out of the establishment of these schools because of their essentially commercial

nature, nevertheless they were a necessary beginning and without them it is doubtful if the profession of music supervision could have been established. Second, there was the constant changing about of music supervisors. Mr. Weaver will bear me out in the statement that actually thousands of music supervisors change positions each year. We keep in our office lists of superintendents, primary supervisors, science teachers, supervising principals, and music supervisors. And there are more changes in the names of music supervisors than in all the others together. Third, there was the wonderfully inspiring meeting of the Department of Superintendence of the National Education Association at Dallas, Texas, a month ago. This meeting showed conclusively that school systems are sold to the idea of music in the curriculum. Fourth, there were the hundreds of interviews I have had with supervisors, superintendents and other educators during the past few years. I wish I could take the time to relate some of these interviews. They took place in all kinds of school systems ranging from the smallest to the largest and all of them, from the superintendent who wouldn't let me visit the classes because he was afraid I was going to offer the supervisor a job, to the secretary of the Board of Education, who, in answer to my question as to how the supervisor got the job, said, "Well, only the women are interested in music and they want a good-looking man," were decidedly interesting to me.

A little less than a year ago a series of incidents occurred that set me to thinking rather seriously about this whole project of musical education for the boys and girls of this great democracy of ours through the medium of the public schools. A supervisor from a fairly large Eastern city came into my office and during the course of conversation said, "Well, to be perfectly candid, I have never looked at your music books. I have had a sample set for a couple of years, but never had the time to look them over. Are they any good?" And at about this same time it seemed to me that too many of the supervisors I was meeting were expressing a desire to make a change and too many of the superintendents were either unenthusiastic about music or frankly disappointed with the results. And because some of these experiences occurred in systems where the reason did not seem to be the School Board's usual penuriousness, I got to wondering whether there might not be just a little "mote" in the supervisor's eye. I got to asking myself the question whether the supervisor whose chief interest in her job was the amount of the salary check is any less commercial than the publisher who puts his organization and his resources at the disposal of leaders in the profession so that they may provide for their younger colleagues the results of their knowledge and experience. Isn't it true that the publisher who keeps in step with the progress of education and risks his capital in the publication of works which will lighten the burden or increase the efficiency of the teacher or add to the cultural experience of the children, is doing more for the cause of music education than the supervisor who is satisfied to get along using the same methods or material that, as one superintendent expressed it, were "undoubtedly very effective twenty-five years ago?" Actually both of us are doing educational work and if the publisher who

resorts to unscrupulous methods or unfair practices is like the chemist who adulterates prescriptions or bootlegs whiskey then the supervisor whose zeal for social or financial success takes precedence over the children for whose cultural and emotional education she is responsible is like the physician who resorts to quackery instead of keeping up with the progress of his profession.

I believe that the paramount reason for the publication of most of the fine contributions to music education is a sincere desire to serve the cause rather than the prospect of commercial success. And to illustrate I want to mention a few outstanding works of recent years that, in my opinion, supervisors ought to know.

"Instrumental Technique for Orchestra and Band," J. E. Maddy and T. P. Giddings. Possibly no other single problem is giving more supervisors more concern at this time than the development of a technique of teaching that will enable them to train their orchestras and bands quickly and efficiently. Mr. Maddy's success is too fresh in our minds to require retelling. In this publication his methods and the devices and plans which are the results of his experience are available to the entire teaching fraternity.

"Symphony Series of Programs," edited by Frederick A. Stock, Conductor of the Chicago Symphony Orchestra, George Dasch and Osborne McConathy. Here is a comprehensive survey of orchestra music, by a combination of men who know the literature of orchestra music and the problems of a school orchestra.

"A Course of Study in Music Understanding." A correlated series of books, the object of which is to develop intelligent music listeners taking up in sequence: first, the Fundamentals of Music, by Professor Gehrkins of Oberlin College; second, music appreciation, treated with uncommon skill by Professor Daniel Gregory Mason of Columbia University under the title "From Song to Symphony;" third, the instruments through which music finds its expression, treated historically by Dr. Edgar Stillman Kelley; fourth, a birdseye view of the progress of musical development attractively and concisely presented by Professor Clarence G. Hamilton, of Wellesley College, under the title "Epochs in Musical Progress."

"Music Appreciation for Every Child," by Mabelle Glenn, Margaret Lowry and Margaret DeForest. This is the first of the appreciation series which provides in note books a checking list and measurement of the pupils' thoughts after experiencing music. These note books are supplied to the children so that the teacher is enabled to keep track of individual progress; and incidentally this is the first course in music appreciation in which books are placed in the hands of children.

The two volumes already completed of a Six Volume Series for the Brass Section, a new loose-leaf method for orchestra and band, by Sordillo and O'Shea. It is expected that the complete material will be available soon and I feel safe in saying that our Boston contemporaries are doing a much needed and really worthwhile piece of work.

The house that is responsible for publishing "The King's Henchman" has issued under the title "Orchestral Training" by Mortimer Wilson, a fine edition of orchestral material graded and grouped, beginning from the very

foundation of ensemble playing and completing by etudes for various instruments in unison, then on to two or more part work, later assembling all instruments and drilling them in various stages of orchestral playing from the simplest compositions to advanced or symphonic steps.

I have purposely refrained from mentioning basal elementary school texts, because I have not wished to emphasize the obvious and the supervisor who hasn't an intimate acquaintance with the methods and materials of the more important of these is certainly doing justice neither to herself nor her profession. I should like, however, to say a word about several splendid choral collections for high school use recently issued.

"A Book of Choruses," "Senior Laurel Songs," and "High School Choruses for Special Occasions." These fine choral collections seem to me to have been published at a most opportune time, because there has recently been manifested by supervisors a growing tendency to select song material in the lower grades solely because it is easy. The result of this is that children reaching the high school have neither the interest nor the musical experience to tackle the fine choral works which are their rightful heritage. English musicians who have visited us recently tell us that this is the type of music used in English exclusively and it will be used much more generally here too, when elementary supervisors who have strayed from the fold return to "music instead of notes," "songs instead of jingles."

Incidentally in talking about these and other fine recent issues, I discovered that some of the supervisors who don't know anything about them were not altogether unlike the clerk in a music store out West—he wrote to me some years ago, asking for a job as a travelling salesman. I replied that there wasn't any vacancy at that time. A month or two later, I had another letter from this man written en route to Boston, saying he was "going there to accept a position, but he was quite sure he would want to make another change soon—please keep his application on file."

And now, what of the supervisor who does not study or examine the splendid aids to development and progress that are constantly being issued by the publishers, who does not attend conferences and who does not go to Summer School, who does not do any of the things that go to make her a better supervisor, but who, nevertheless, feels that she is wasting her talents on the community in which she is located, that she ought to have a bigger system and a better salary. Wouldn't she do much better to take a leaf out of Governor Al Smith's book than to seek influence, often unworthy and generally unprofessional, to help her get a position at a higher salary? Governor Smith in his inaugural address last January 2nd said "Now, I have no idea what the future has in store for me. Everyone else in the United States has some notion about it except myself. No man would stand before this intelligent gathering and say that he was not receptive to the greatest position the world has to give to anyone, but I can say this, that I will do nothing to achieve it except to give to the people of the state the kind and character of service that will make me deserving."

And that's the end of the story. The publishers are offering to supervisors better tools than any with which they have heretofore been equipped.

Superintendents and Boards of Education are vying with each other to raise the standards of music education and it seems to me that the supervisor who is contributing fine musicianship and high ideals as her share of the perfect trinity (publisher, school system and supervisor) will not need to look for a bigger system or a better salary—they will look for her.

HISTORIC INSTANCES WHEREIN THE PUBLISHER HAS CONTRIBUTED TO MUSIC CULTURE

CHARLES E. GRIFFITH, *Newark, New Jersey*

"Music," said Whitman, "is what awakes in you when you are reminded by the instruments." Whoever knows and plays an instrument must have read music notation, and immediately we arrive at the conclusion that the accumulated heritage of music history would not be possible without the services of the publisher who preserves in permanent form the product of the creative genius.

With this generalization it would seem as if the purpose of this survey were without further ado completed by recognizing the publisher as the medium of saving art for posterity. However, we are to observe the publisher in other rôles since those far-off days when the illuminated manuscript evolved into the printed book, and modern music began.

In his history of music, Sir Charles Villiers Stanford reminds us of the international significance of the real beginnings of the music publishing business when Petrucci, in Venice, began the issuing of the works of the Flemish madrigalists in 1502. Later, Henry the Eighth bought up everything musical that came within his reach, and thus came to England the works of the Flemish masters which induced that brilliant period in English music, now considered unsurpassed, the period of the Madrigalists which survives today for us in the perfect performances of the English Singers.

At the very dawn of printing, attempts were made to represent music typographically. It is reported that Hans Froschauer, in 1473, engraved the characters on wooden blocks. Erhard Oeglin, of Augsburg, in 1507, is credited with being the first to print music from type at the first impression. He used characters on which were both the notes and the staff lines, the same principle which is employed today in what we call "typeset music," as best exemplified in modern hymnals. Succeeding the experiments with typesetting as introduced by Oeglin, engraving the staves and notes on plates developed at the same time that Albrecht Dürer was engraving his art masterpieces. For two centuries the same process continued, and we find Bach engraving much of his own music. Moreover, he decorated the margins of his plates with artistic border designs until failing eyesight ended all his labors. Thus he was the creative genius, the craftsman, and to some degree his own publisher.

At this same period, 1754, Breitkopf in Leipsic is credited with having invented music type. Later the firm of Breitkopf and Haertel added a system of engraving music on pewter plates, still in use today with the lithograph process of printing. This firm seems, at the dawn of the nine-

teenth century, to have assumed nearly all the functions of a publisher: perfecting the printing process both by a raised type and by a lithograph process; publishing a musical magazine of the highest literary standards, similar to "The Musical Quarterly" of today, published by G. Schirmer. Breitkopf and Haertel also sponsored the first piano factory in central Germany.

Up to this point we have said little of the relation between the composer and the publisher.

In this centennial year of Beethoven's death, the story of his transactions with numerous publishers makes engrossing reading. His friend, Hoffmeister, formerly a composer (and many publishers have been practical musicians) was his early publisher in Leipsic.

In 1805 the house of Simrock perpetuated for us the Violin Sonata, opus 47, known as the Kreutzer. What a loss to literature had a publisher not preserved this noble music, filled with the relentless energy which is as potent today as when the composer wrote it and corrected the proofs, or as when Tolstoi's heroine first heard its soul-moving fatefulness! We can still walk into the room in Mainz where the publisher Schott received from Beethoven himself the manuscript of the Ninth Symphony, and of the Solemn Mass, and from Wagner the score of "Die Meistersinger," the priceless beauty of which leaves us stilled in inexpressible admiration in spite of shifting standards. And how can we adequately express our gratitude for the Choral Ninth? Here is exemplified that miracle of the other-worldliness of music wherein the soaring spirit may glimpse paradise through illimitable vistas.

What a service the original publishers of the works of Schubert, Chopin, Schumann, Mendelssohn have rendered mankind! The list of classic masters whose music is one of life's choicest possessions could be indefinitely extended. A wealthy business man practically subsidized the publishing of the five Russians—Cui, Moussourgsky, Rimsky-Korsakoff, Borodin, and Arensky, in order that their purely Russian idiom might survive in spite of the then overwhelming popularity of German music.

The engraver in Jurgenson's publishing house was often the first person to see Tschaikowsky's manuscripts.

The foregoing seems remote history and of another world. In America the music publisher has played an indispensable part in the growth of our music culture, from the publication of the New England Psalm Singer in 1770 to the most recent product from the press.

Think of the debt of gratitude as a nation we owe the first publishing houses to bring out the works of our own Americans, such as, among others, Edward MacDowell, Arthur Foote, George W. Chadwick, Ethelbert Nevin, and Mrs. Beach. When these composers first began to speak with musical authority, and as representative of our own creative work, the American public was paying its respects almost entirely to European composers and artists. While supplying this demand for the works of European masters the American publisher risked a considerable investment for the sake of encouraging the reception of American music. Mr. William Arms Fisher, the composer-publisher, has well summarized this situation:

"As conditions exist in our own country from the beginning of publishing until now and including present day conditions, every time an American publisher issues a sonata for the violin, organ or other instrument, a piece of chamber music, a concerto for the violin, piano or organ, or an orchestral score, or the vocal score of a grand opera, he knows beforehand that he is losing money. In other words, that he is making a financial outlay on which he need never expect a return.

"In so doing he has contributed or sought to contribute to musical culture. Possibly the piano sonatas of MacDowell have been an exception to this rule, but they stand alone. Take even the case of a large choral work like Edgar Stillman Kelley's "Pilgrim's Progress," which has been performed by the principal choral organizations of the country. Not enough copies are purchased to make profit possible. Moreover, our copyright laws are so loosely constructed that the renting of copies from agencies who make a business of this, or the lending of them by one society to another, deprives the composer of his hope for royalties and the publisher of hope for reasonable profit."

Perhaps the exception to the rule may prove to be Deems Taylor's "The King's Henchman." Everyone may well rejoice for the composer and the publisher that what must have been published as an undeniable risk may yet emerge a profitable venture. A milestone in American music history will have been passed.

By the very ideals of the profession, the music publisher desires to market the best music; but we all know that the clientele for the best music is limited, and the publishing house devoted exclusively to producing sonatas, symphonies, and similar works could not long survive. The public demands "musical gumdrops," to quote Mr. William Arms Fisher's inimitable characterization. Music which has a direct appeal to the general public, "popular music" (but not as we think of "cheap" music), must pay for the better but less sought-after productions. To quote Simrock's famous phrase, "Bohm has to pay for Brahms."

Then there is the perplexing problem before the publisher of determining what music will become sufficiently popular to command a wide sale in order that art works, recognized and published as such, may get a hearing.

In his most illuminating article, "The American Composer and the American Music Publisher," published in "The Musical Quarterly" for January, 1923, Mr. O. G. Sonneck diagnoses the attitude of our public toward the purchase of compositions by Americans. It takes courage for the so-called "trade music houses" today to invest heavily in American compositions of the better sort. Discounting the ballad tunes and heart songs which will command an audience, is it not faith in the artistic sincerity of a large group of Americans which have made possible the appearance of their works? The list is almost too long to enumerate, but these names come immediately to mind: John Alden Carpenter, Loeffler, Lieurance, Griffes, Hadley, John Powell, Ernest Bloch, Winter Watts, Cadman, Edgar Stillman Kelley, Skilton, Rosseter Cole, Borowsky, Leo Sowerby, Howard Hanson.

When one considers that the manufacturing plate cost of a large work may run, depending on its length, from several hundred dollars to many thousands, it is no wonder that an Association has been formed by composers, publishers, and other interested persons for the purpose of publishing those larger forms which no regularly established house could continue publishing because of the financial outlay involved.

All of the foregoing discussion has dealt with the "trade publisher" as distinguished from the educational publisher. The nature of the growth of the latter is best described by reviewing the introduction of music study in the schools of the United States. This new epoch, for which future generations will rise to bless him, was inaugurated by Lowell Mason in the Boston schools in 1838. His success inspired an enthusiastic group of men to urge the introduction elsewhere and we find the following cities introducing it in these years: Buffalo, 1843; Pittsburgh and Louisville, 1844; Cincinnati and Chicago, 1846; Cleveland and San Francisco, 1851; St. Louis, 1852; Providence, 1856; Salem, 1858; Baltimore, 1859; Philadelphia, 1860; New Haven, 1865; Lowell, 1866; Troy, 1873, and Portland, Maine, 1876.

If the Bureau of Education report in Washington for 1884 is complete and correct, there were at that time only 90 special teachers of music and 247 towns and cities in the United States supporting a public school music program. Just consider the inertia to be overcome and the plodding of zealous pioneers necessary to make results prove music's place in the curriculum. The music material first available for schools was an adaptation from the German of Hohmann's "Course of Instruction in Singing." One of the pioneer publishers, Mr. Edwin Ginn, saw the need of music especially prepared for its growing use in schools, and through the services of the Boston supervisor, Mr. Luther Whiting Mason, a distant relative of Lowell Mason's, was the first to publish such material, "The National Music Course," in 1870. Another one of the most successful contemporary teachers in the Boston Schools was Hosea E. Holt. Professor Leo R. Lewis writes of him, "Mr. Holt was a born teacher, but as a genius he was never contented with imparting merely established ideas. He felt keenly the inanity of the music material culled from German sources, and chose one of his former instructors, John W. Tufts, (a pupil of Moscheles and Hauptmann) as the maker of teaching material which should embody the highest musical training for pupils in our public schools." The part writing was contrapuntal, the motto being "every part a melody." Just as in the case of Edwin Ginn's sponsoring the "National Music Course," so did Edgar O. Silver devote his energies to publishing "The Normal Music Series," the result of the progressive imagination and technical mastery of two excellent musicians.

Before a body of supervisors representing a great section of this country, it is not a digression at this point to emphasize the contribution which publishers made at this most critical period in the history of school music. A frank statement of fact is warranted by the historic nature of this survey, and its impersonal application to the altruistic work of all publishers. I am now quoting from the Proceedings of the M. T. N. A. for 1926:

"The old source of supply for trained music teachers, the singing school, and convention, was by this time dried up, especially in the east. The private teacher had displaced the singing school teacher. The normal schools had not begun to train music specialists. Superintendents were forced to take persons untrained in pedagogy, relying entirely upon their musicianship, supplemented by common sense. Music was being introduced everywhere too rapidly to secure trained musicians as teachers.

"The lack of teacher training in music supervision on the part of the normal schools was supplemented in part by summer music institutes, where in three weeks a thorough course was given in illustrative teaching. Mr. Holt opened such a school at Lexington, Massachusetts, in 1884, to which were drawn supervisors from all over the country."

Mr. Holt also presided over the first session of a western branch of his American Institute at Lake Geneva, Wisconsin, in 1887. I am indebted here for a history of some of the members of that session to Miss Caroline E. Smith, of Winona, Wisconsin:

"At that time, public school music was still in its infancy, and the men and women who attended the first summer schools were pioneers in a field of music teaching not very popular among the majority of tax payers and school officials. Some forty years ago there was a considerable doubt as to the wisdom of supporting a course in school music, and a wave of economy dispensed with this so-called 'fad.'"

"The pioneer supervisor had to be a diplomat, a missionary, and a general service man, teaching by day, directing the local choral society or band, playing the church organ, and leading the choir, making himself useful at all times and places. The career of the early school music teachers began with a good foundation in voice or pianoforte, an apprenticeship in church choir and choral society, and experience gained through frequent attendance upon concerts and conventions; and often times the musical atmosphere of the home inspired the future supervisor to attempt the serious task of school music teaching.

"In this first class at Lake Geneva was the late Mrs. Emma A. Thomas, who became well known as head of one of the first western training schools for supervisors. An eastern school was established by the late Miss Julia Etta Crane at Potsdam, New York. The Lake Geneva School also produced a group of publishers and authors of school music texts: C. H. Congdon, Mr. O. E. McFadon, Mr. T. P. Giddings, and Mr. Robert Foresman."

From the Thomas Institute grew the summer schools encouraged by Ginn and Company; the Holt schools were successful because of the moral and financial support of Silver, Burdett and Company; Mr. C. C. Birchard was largely responsible for the inception of the American Book Company Summer School at Cataumet, Mr. Ripley's summer home on the Massachusetts coast and later at Hingham, where the influence of Dr. Hollis Dann was first felt in public school music. The encouragement which the publishers afforded the struggling schools led communities to accept the idea of music teaching as a regular part of the instruction.

It would seem as if the growth had been only too gradual, for it was not until this February, 1927, that the Superintendents' Division of the N. E. A. passed the following resolution at their Dallas meeting:

"Whereas music has proven its functional power in the lives of children, be it resolved that hereafter music be given full equality in the curriculum with other basic subjects."

If the inertia of the last forty years has been so lately overcome, think of the missionary efforts expended by the first publishers of music for schools.

Perhaps you may ask whether this zeal for music was inspired purely by disinterested motives. You will ask whether the desire to sell books did not play a large part. How many purely altruistic motives can be totally divorced from some personal application? If school music publishers are obliged to sell their books in order to survive as individuals, is not the self interest submerged in the triumph of a country-wide acceptance of music?

The general public suspects that publishers grow rich at the expense of composers and the public. Did reputable publishers not bring out enduring music, patronage would soon drop away, and the publisher become bankrupt. That any such publishing house survives is evidence of an earnest effort to meet distinct educational and artistic needs.

For survival, the educational publisher apparently has one financial advantage over the trade publisher: the sale of geographies, spellers, arithmetics, readers, and language books helps to pay the way for immense outlays of money on publishing music. Therefore, who can fairly accuse the publisher of self interest only when, instead of pocketing whatever profits accrue on other school subjects long established as necessities in the eyes of school boards, he turns those profits back to promote research and experimentation in this comparatively new and fertile field of music education?

This survey has attempted to trace briefly the history of music publishing in its many phases, and to discuss frankly some of the problems which confront the publisher as a co-worker with the educator. It is a joint problem in many respects. Daily we are experiencing the making of music history. Hence, it is difficult for us all to catch the proper perspective on the ultimate contribution of the publisher. Moreover, the publisher might be excused for seeing it disproportionately high in the achievement of centuries, but the results of today promise more for the morrow, and the years of idealism, of experimentation, of pioneer trail-blazing, of encouragement of the composer, of financial gain and loss, all these have combined to provide a heritage for posterity.

THE RE-EVALUATION OF SCHOOL MUSIC

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Education is a process of continuous readjustment. Re-evaluating, therefore, should be going on practically always, but there are times when combinations of significant influences bring about periods of unusual change. General curriculum revision, the introduction within a decade of two strik-

ing new aspects of music education, and revolutionary inventions for the transmission and reproduction of music, all of these bound up with material prosperity which is unexampled in the history of our country, if not the history of the world, give reason for a special consideration of the topic announced for this paper.

We may briefly consider the views of four groups of people who seem to be interested in a new evaluation of music—the sociologist, the curriculum maker, the music teacher, and the layman. We shall consider each of these in turn.

I. The chapter on the Art of Music in Judd's *Psychology of Human Institutions* is not an isolated expression of the place that the sociologist assigns to music in the present day scheme of life. But like others, it tends to place in sharp contrast the alluring but somewhat mythical early period when music was supposed to be the common possession of all mankind and was a force constantly invoked for every social activity. Just because the Indians had songs for many activities, just because work songs have descended to us from many nations of the world, and because Joshua used trumpets with which to destroy the walls of Jericho, the comfortable conclusion is reached that in early times everybody sang, everybody played upon instruments, and music was of universal significance and power. Consequently, when the sociologist regards people today and finds that there are some people who do not sing or play, and that neither walls nor people's opinions are altered when a military band marches down the street, the conclusion is immediately announced that music has lost its hold upon people and has changed from a necessity to a luxury. Listen, for instance, to these quotations from Judd, the first three being reproduced by him from Rowbotham's *History of Music*:

There has been a steady dwindling in the estimation of Music since civilization set in, if the greater part of men can now make shift to do without it, and the rest are content to make its acquaintance by deputy. And the reason of this dwindling must plainly be that Music no longer answers any practical purpose in life. . . . The pen has taken the place of the Lyre, and has been found a much more manageable instrument. . . . Music must, therefore, be content to drag on an uneventful existence until better days arrive—of no more account than tapestry and embroidery, perhaps not so much.

Judd reinforces Rowbotham by closing his chapter on the Art of Music with these two sentences:

Music as a device for making ceremonials impressive, music as a source of occasional stimulation, music as a source of refined enjoyment by the selected few will never disappear for lack of cultivation. It is one of society's luxuries, but so long as society has surplus energy and an adequate satisfaction of its imperative needs, the luxuries will be sought.

Likewise Snedden in his *Educational Sociology* makes certain keen observation and asks some searching questions. He writes:

Of all the esthetic arts, music is the one most completely divorced from immediately "utilitarian" adjuncts. In a profounder sense, it has certainly been one of the most serviceable of the arts in drawing men to God, stimulating martial ardor, refining lustful feelings, cheering the depressed and heartening men for work. Though still greatly sought after, it is not clear that it now carries these sociological values to the same extent as formerly. Perhaps education can make it do so—who knows? . . . A musical education for all children—that is the ambition of many enthusiasts. For several decades steadily increasing attention has been given to the promotion of music in American public schools. But the objectives of this have not been well defined, and results have been far from satisfactory. . . . It is submitted that, whilst the ultimate foundations of religion must always involve sentiments and emotions of the profounder kinds, the progressive rationalizing of the incentives, means, and concrete interpretations of religious appeal makes utilization of the ordinary emotions and sentiments increasingly difficult. Under these conditions, music as a social force in religious conversion, and in making tangible appeals to such sentiments as remorse, conviction of sin, reverence for deity and the like, has a diminishing function. . . . What does history suggest as to specific uses of music to produce: courage for combat in warriors; devoutness in worshipers; fineness of sentiment between courting men and women; coöperation in hard work; mitigation of grief; smoothing out of social disharmonies, antagonisms, or aloofness; good fellowship of the imperfectly acquainted; conviction of sin? What special kinds of music have served these purposes? What is the situation in these respects today among more primitive peoples? . . . Are musicians the best judges of the kinds of music that should be promoted at public expense? What is the evidence? . . . Why should public funds be employed in the teaching of music? What specific objectives of powers should control in such teaching? Why? What specific standards of taste or appreciation should control? Why? To whom should we devote the major portion of our effort and resources? Why? At what ages should results be chiefly sought? How "smooth out" the fads and individualistic procedures of a teaching field that is exceptionally productive of individualism?

All of these statements are based on an assumption of immediate return from music which musicians have been loath to consider or at least to meet the challenges implied. As a result our subject has been interpreted largely by sociologists and general students of education rather than musicians. Most of us seem to be content to do our work with a supreme indifference as to the effects it will produce upon children. Whenever anyone has told us of how helpful music was we have been pleased. When anyone has ventured to question whether we are getting valuable results we have a tendency to say, "Well, that person really does not know music and you cannot expect him to understand what we are doing." It is time that we started to study what music is doing to affect life and that we stated the results of our study in definite convincing form. How long are we willing to have questions raised as to whether we know what is actually happening sociologically with our own subject?

II. That it is nothing new for the general educator to be engaged in a process of re-evaluating the aspects of instruction is well indicated in the opening paragraph of the foreword to the Fourth Yearbook of the Department of Superintendence, entitled "The Nation at Work on the Public School

Curriculum." This reads, "Curriculum making is the central problem of the teaching profession. All else that is done in a school system radiates from this difficult and complex problem, or contributes to its solution."

In spite of this apparent suggestion of continuous change it is remarkable to study how fixed certain aspects of music are in the minds of the general curriculum maker. In a recent study of the time allotments in minutes for the subjects and activities found in grades one to six in the elementary schools of 60 cities scattered throughout the country, later supplemented by studies in 25 additional cities, we find the following interesting statistics. In this group of 60 cities music in six grades averaged 449 minutes a week, this being about 75 minutes a week in each grade or 15 minutes a day. In the new group of 25, 447; in percent of the total time of the entire school week, music had respectively 5-1/10%. The lowest amount of time allotted is 2-8/10% or 252 minutes, and the highest 10-4/10% or 900 minutes a week. These high and low marks, however, are hardly typical. The great majority of schools give about twice as much as the lowest, and half as much as the highest, or, as was stated before, about 15 minutes a day in each of the six grades. These results are borne out by a further study made by Fred C. Ayer of 49 cities. We have been for many years getting 75 minutes per week in each elementary grade, and this seems to be fairly well set in the curriculum except for the conditions to be discussed later.

In the study on curriculum practices in the junior high school and grades five and six made by James M. Glass and published some two years and a half ago, we find that as a required subject music in the junior high school clings closely to the 75 minute period of the elementary grades. Fourteen cities studied showed 70 minutes in the 7th grade, 67-6/10 in the 8th grade, and 74-4/10 in the 9th grade, having, therefore, as a proportional allotment in the entire school week to the other constants in the curriculum 4-3/10, 4, and 4-4/10%. Music appears as a constant or required subject in 13 of the 14 schools studied; English, health, mathematics, and social studies alone appearing 14 times. In the 8th grade music appears in 11 systems as a constant and is not exceeded by any other subject. In the 9th grade it is a constant in 9 systems being exceeded only by English and health, and being preferred to art, geography, home economics, industrial arts, science, and social studies as a required subject.

The lowest amount of time assigned to music is 60 minutes per week in grades five and six, and 45 in grades seven to nine. The highest amount is 150 in grades five and six, 100 in grade seven, 90 in grade eight, and 104 in grade nine. The averages are 88-4/10 in grade five, 90-1/10 in grade six, 70 in grade seven, 67-6/10 in grade eight, 73-4/10 in grade nine. The percentage of time varies from 3-3/10 to 10 in grades five and six, and 2-5/10 to 5-9/10 in grades seven and eight, and 2-7/10 to 6-6/10 in grade nine. Mr. Glass writes as follows regarding music: "The impressive fact brought out by the time allotments to music is the relatively small amount of time that is given to this subject and the constancy with which it appears in the programs up to the ninth year. There is no great divergence in practice with regard to this subject, simply because it consumes a relatively small

part of the programs investigated. It is one of the newer subjects of instruction in the elementary and junior high schools and has apparently not become a strong competitor of any of the traditional subjects."

When, however, we turn to the question of elective studies in the junior high school we find in music abundant evidence of the important part which it is playing in the socialization of the program of studies which is said to be a most striking characteristic of curriculum making today. Music is practically the only subject which in addition to being a constant or required subject also appears as an additional elective in the fifth and sixth grades. Such is the case in eight of the fourteen schools listed. In Glass' table no other subject has that distinction except that in Kansas City certain social studies are listed as being elective in the fifth and sixth grades. All of this points to the fact that the schools are commencing as early as the fifth grade and continuing through the junior high school to take on certain functions hitherto assigned to the home, namely, music instruction. The tendency to offer class instruction in instrumental music throughout these grades is probably as near a revolutionary procedure as anything in the entire curriculum and is striking evidence of that larger re-evaluation of music in the curriculum which certainly is not far distant.

III. At the recent meeting of the Department of Superintendence in Dallas there was present a gentleman, P. W. L. Cox, who recalled an experience which he had at the Music Supervisors Conference in 1918. At that Evansville meeting he spoke on music in the junior high school and as he phrased it, it seemed to him that he had stirred up a hornet's nest. In the course of his address he spoke of the readjustments which education was trying to make in the newly formed junior high schools. He said that he was not satisfied with music any more than he was satisfied with many of the other subjects, but that it seemed to him music had been peculiarly unsuccessful in obtaining that reaction which is its primary business, namely, pleasure. He mentioned studies which had been made of junior high schools in which the students recorded in order of their preference Latin, algebra, drawing, and last of all music. He recalled the fact that while music was presumably the most social of all the arts, it was significantly weak in socializing the junior high school groups. He mentioned the fact that music teachers in planning for the junior high school seemed to be content merely to prolong the methods of the grade schools, and that they, unlike other educators, were not listening to that which was the characteristic voice of the new school division, namely, the social demands of what the great mass of people expected from the schools. Citing, as was to be expected in the midst of the war period, the enthusiasm of the American people for war songs, he mentioned as an evidence of lack of touch with life the tendency of many supervisors to debar all war songs from the school. Summing up his discussion, he said that the junior high school was going to demand from the music teacher a closer study of the emotions and desires of the pupil and that no longer was the teacher to be permitted to go on planning the work irrespective of whether or not the children like it.

A study of the Proceedings of the 1918 volume shows that while there was some rather heated disagreement there were still supervisors who recognized the portion of truth which Mr. Cox' address contained and welcomed it. But to a considerable extent we may still say that the new evaluation of music in the junior high school which was called for has not been sufficiently answered by supervisors of music. A recent study of the junior high school problem presented in the Fifth Year Book of the Department of Superintendence shows that there is still a great amount of readjustment to be made.

Equally true in many respects would be statements concerning the elementary and high schools. We are adding to our courses appreciation, playing upon instruments, singing games, rhythmic expression, Dalcroze, pageants, special programs, contests, and competitions; but these have been very slightly integrated with the program as a whole. The question may well be raised as to whether music is a unified art. We are producing children who can play upon instruments, who know a considerable number of musical compositions, and who can creditably display what they have learned from this or that aspect mentioned above; but where do we find any serious attempt to unify and focus upon character development all of these various influences? Have we yet got to the point where we understand that song singing, appreciation, technical study, playing upon instruments, are all of them merely approaches to the same realm of music which the sociologists are correct in saying came into existence as a means of influencing man's life?

Moreover, there is need of re-evaluation of many of the aspects of music teaching. The test and measurement movement as applied to music may not yet have produced much actual material which meets our needs in the school room, but it certainly has been helpful in stimulating the questioning attitude. There has been singularly little research in our field but we are awakening to our need and the next few years should show some notable contributions.

Investigation needs to be carried on in at least three lines—a. musical endowment or aptitude or native talent; b. methods of teaching or the developing of endowment; and c. the results of teaching.

We may list a few of the problems under each of these three headings.

A. Musical endowment. (1) Beginnings made by Seashore need checking up in order to establish their validity—at least to convince musicians of their validity. (2) The question of absolute pitch needs to be studied to determine whether it is endowment or whether it is acquired memory. Problems dealing with it and the lack of it have received practically no study. (3) What is the relation of auditory imagery to the development of note reading power? (4) From the viewpoint of endowment, what is a monotone and what has psychology to say regarding the treatment of him? (5) How feasible is it to group children for music instruction according to musical endowment? At present we see the possibility of diagnosing native talents and of adapting individual instruction accordingly. Practically nothing has been done in utilizing this investigation for group instruction. (6) As a result of these studies we must build and render available in inex-

pensive and easily utilized forms more diagnostic and prognostic tests. As a result of such material we may expect to approach the making of vocational guidance in music a real science.

B. Methods of teaching. Practically every aspect of present procedure is crying for a scientific evaluation. Those which are listed below might have many others added to them. (1) The effect of the accompaniment on learning and retaining both vocal and instrumental music. (2) The effect in learning and retaining music taught by wholes and parts. (3) The effect upon learning of longer or shorter periods of listening without specific expression. (4) The effect upon learning and retaining music when it is presented first with melody alone, or first with both words and melody. (5) The effect on the learning or acquiring effective power in music of the rhythmic approach compared with the tone approach. (6) The relative difficulty of teaching note reading by the fixed and moveable "do" compared with the facility which is attained after different periods of study. (7) How shall elementary vocal music reading be introduced, by the scale or step-wise progression, or by chord or arpeggio progression? (8) The effect of the writing of music on the reading of music. (9) The effect upon power to sing of practice in silent reading of music. (10) The value of written drill charts in music similar to those which are now used effectively in arithmetic. (11) The relative values of introducing two-part singing by chording or by rounds. (12) The effectiveness of various devices for curing monotones. (13) Proportions that should exist in a year, a month, a single lesson, of rote, note, and appreciative aspects in the primary, intermediate, and junior high grades and also a study of the varying factors of mentality, nationality, and other conditions which should be considered in determining these.

C. The results of teaching. Until very recently music teaching has been practically autonomous. Each system has been a law unto itself, and the only source of comparison was the various music series. These, however, were so slightly accepted as a standard of comparison that there was the greatest variety of placement of these books in the various grades. In 1921 the Research Council of the Music Supervisors National Conference promulgated what they considered a standard course of study. This has been influential in suggesting potential standards of measurement. Up to the present, however, only one study has been made to determine to what extent the standards suggested are being attained in the United States. That study covers only five school systems and, therefore, there is need of extending the scope and checking up on the results of this single investigation. Our first question, therefore, may be stated (1) how feasible are the attainments of the standard course of study and to what extent are they being realized? (2) Can we build a scientific course of study with the aid of this data? (3) What conclusions are to be drawn from the fact that the annual item rate of learning for the first four years apparently is much higher in music notation and incipient sight singing knowledge than it is in the subsequent grades? (4) On the basis of the above study what may be stated as the normal expectations from musical instruction at the end of the third, sixth,

ninth, and twelfth grades? (5) The effect of the contest idea in music. (Twenty or more states are having important contests carried on much like athletic meets. No study has yet been made of the effect which these have upon music instruction). (6) Formulation of a score card for rating teaching of music in the schools. (7) Formulation of a score card for rating supervisors of music. (8) Formulation of music tests to be used in connection with general school surveys.

IV. Nothing is more significant in this discussion than the fact that we as educators have commenced to consider the viewpoint of the layman. It is an indication of the greater socialization of music that the teaching profession while at the same time maintaining that the actual carrying on of the educational process is a much more technical task than society as a whole has been willing to admit and adequately to reward, there is a compensating factor, a greater interest than ever before of consulting the opinions of the layman when the curriculum is being made. This is to be accounted for not only by the rising level of education among our people, which brings them closer to school education, but in music especially, because of the marvelous possibilities of music in every home. The reproducing piano, the phonograph and the radio have given to great numbers of parents an intimate acquaintance with fine music which the music teacher of even 25 years ago frequently did not possess. Other contributing factors have doubtless been the better motion picture theaters with their good organs and orchestras. The synchronizing of motion pictures with amplified mechanically reproduced music promises a still greater spread of fine music adequately performed.

The influence of these marvelous inventions has not been entirely good, however, and the thoughtful layman is commencing to change his opinions concerning music in his own life, in his family, in the lives of his children, and consequently in the school. The radio especially has in many cases emphasized novelty rather than quality. The opinion expressed by H. G. Wells of *Outlines of History* fame probably puts into striking words what many intelligent parents have been thinking. Contrasting the hopes which were held out to us when radio was being perfected of the best music available whenever we wished it, Wells says "It did not turn out like that. Instead of first rate came tenth rate music played by the little Winkle Beach Pier Band." Even when good music was being broadcast too frequently "a dog began barking untimely, or the music was crowded out by the oscillation of an excited neighbor. Across it all dear old Mother Nature cast her net of 'atmospherics' with a humor all her own." On the positive side he states "music one can have at home now very perfectly and beautifully rendered by the phonograph. Some of the newer records are marvelously true. There, indeed one can get the very best performers and the music of one's choice. One can summon music when one thinks fit by day or night, repeat it, control it, finish it as one wills."

In a recent pamphlet of musical quotations published by the National Bureau for the Advancement of Music four great laymen who have been honored by being elected president of our country express themselves as follows: "Music is the art directly representative of democracy. If the best

music is brought to the people there need be no fear about their ability to appreciate it."—Calvin Coolidge. "We cannot have too much music; we need it—the world needs it—probably more than ever before."—Warren G. Harding. "The man who disparages music as a luxury and non-essential is doing the nation an injury."—Woodrow Wilson. "Let the love for literature, painting, sculpture, architecture and, above all, music, enter into your lives."—Theodore Roosevelt.

Sentiments like these from men in high positions reinforced by the business men and their leaders who gather week after week in their noon-day luncheons in thousands of communities, show that music is being re-evaluated by the layman and that more and more the schools are going to be asked to produce greater values than they have yet even conceived. What shall be done to meet these demands is to be determined only by investigation and experimentation. It is certain that we are not meeting the demands of either sociologists, educators, laymen, or ourselves. Careful scrutinizing of our work, open-minded study of what is being done elsewhere, constant endeavor to perfect what we are attempting, and throughout it all as a final standard of value the connecting of music with life, with citizenship—those are the means by which we will justify our subject and ourselves, by showing that music can help to develop finer men and women who will aid in carrying out the purposes for which these United States were founded—namely "a more perfect union, justice, domestic tranquility, a common defence, general welfare, preservation of the blessings of liberty."

CONCERT BY THE AEOLIAN CHORUS

R. J. Reynolds High School, Winston-Salem, N. C.

WILLIAM BREACH, *Director*

PART I

Choral: God, My King, Thy Might Confessing.....*Bach*
 Beautiful Saviorarr. *Christiansen*
 Jesus, Friend of Sinnersarr. *Grieg*
 In Heaven Abovearr. *Christiansen*

PART II

Girls Glee Club

Bird of the Wilderness*Horsman*
 Lullaby*Scott*

Boys Glee Club

When Earth's Last Picture is Painted*Bornschein*
 Rolling Down to Rio*German*

PART III

Daybreak*Faning*
 Would God I Were the Tender Apple Blossomarr. *Fisher*
 Dixie Landarr. *Hyatt*
 Build Thee More Stately Mansions*Andrews*

ANNUAL BUSINESS MEETING

The following officers were elected for 1927-1929:

William Breach, Winston-Salem, N. C., President.

Thomas L. Gibson, Baltimore, Md., First Vice-President.

Ella M. Hayes, Newport News, Va., Second Vice-President.

Leslie A. Martel, Boston, Mass., Treasurer.

E. P. T. Larson, Statesville, N. C., Auditor.

Edwin N. C. Barnes, Washington, D. C., Director M. S. N. C.

Invitations were received from Asheville, Chattanooga, Jacksonville, Memphis and Miami. The informal vote favored Asheville.

The Survey on Tests and Measurements in Music Education, reported by the National Research Council, was adopted.

A motion was passed instructing the president to appoint a committee to study and report on the subjects of "Credits for Applied Music" and "College Entrance Credits in Music."

The treasurer reported a favorable balance of \$1,216.92. He reported a membership as of April 6th of two hundred ninety-seven, with one hundred seventy-five members present at the conference.

A motion was passed instructing the officers to confer with the officers of the National Conference relative to uniformity in the names of the various conferences.

A motion was passed requesting the National Committee on Vocal Affairs to include in its work a study of operetta in the school program.

The following resolutions were adopted:

Resolved: That the official organ of the Southern Conference for Music Education shall be the *Music Supervisors Journal*; that the membership dues as prescribed in the constitution shall include a subscription to the *Music Supervisors Journal*, to be taken from that part of the dues allotted to the publication fund.

Resolved: That it is the desire of this conference that a 1927 Book of Proceedings be printed, to cover the program of the Richmond meeting; that the conference participate in the cost of this book; that the President be authorized to expend a reasonable amount of conference funds for this purpose, the amount to be determined by him in agreement with the proper officers of this and the other sectional conferences and of the National Conference.

The committee on the Revision of the Constitution reported, and the following revision of the constitution was adopted:

PREAMBLE

In order to establish more effective coöperation with music educators throughout the United States, and to conform to the plan of the United Music Supervisors Conferences, the Southern Conference for Music Education adopts the following revision of its

CONSTITUTION

ARTICLE I—NAME

This organization shall be known as the Southern Conference for Music Education.

ARTICLE II—PURPOSE

SECTION 1. Its purpose shall be to improve music conditions in our territory, especially through the instrumentality of the private teachers, public schools, normal schools, colleges and universities.

SEC. 2. Its policy shall be to work in close coöperation with all other conferences of music supervisors.

ARTICLE III—TERRITORY

Its sphere of influence and operation shall be construed to include Alabama, District of Columbia, Florida, Georgia, Kentucky, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Indies, West Virginia.

ARTICLE IV—MEMBERSHIP

SECTION 1. Membership shall be in one of three classes: Active, Contributing, or Honorary.

SEC. 2. The Active Membership shall be open to any teacher of music or to any individual or organization interested in music education. Active members in good standing shall have the privilege of voting and holding office.

SEC. 3. The Contributing Membership shall be open to any interested individual or organization. Contributing members in good standing shall have all the rights and privileges of active members.

SEC. 4. The Honorary Membership shall be limited to election by the Conference; persons of eminent position or noteworthy achievement shall be eligible. Honorary members shall have all the rights and privileges of active members.

SEC. 5. Active or Contributing Membership may be accomplished by the payment of the dues hereinafter prescribed.

SEC. 6. Active and contributing members shall be members of the Music Supervisors National Conference, as provided in Article V, Section 6.

ARTICLE V—DUES

SECTION 1. All dues shall be payable on January first of each year.

SEC. 2. Dues for active members shall be \$3.00 annually.

SEC. 3. Dues for contributing members shall be a minimum of \$5.00 annually.

SEC. 4. There shall be no dues for honorary members.

SEC. 5. No person shall be entitled to the privileges of Acting or Contributing Membership until his dues for the current year shall have been paid.

SEC. 6. Beginning in 1927, \$2.25 of the dues of active and contributing members shall be paid to the Music Supervisors National Conference as fol-

lows: \$1.50 to the Publication Fund and 75c. to the general treasury of the Music Supervisors National Conference; the balance of the dues (75c. in the case of active members and a minimum of \$2.75 in the case of contributing members) shall be retained in the treasury of this Conference. The amount paid into the publication fund shall entitle each active and contributing member to a subscription to the Music Supervisors Journal and to a copy of the Annual Book of Proceedings, both published by the Music Supervisors National Conference. The \$2.25 per member, due the National Conference annually, shall be payable by this Conference within thirty days of the close of the biennial meeting of this Conference in the odd years or of the National Conference in the even years.

ARTICLE VI—GOVERNMENT

SECTION 1. The government of the Conference shall be vested in an Executive Board which shall consist of the Officers, two Directors elected as hereinafter provided, and the outgoing President.

SEC. 2. The Officers shall consist of a President, a First Vice-President, a Second Vice-President, a Secretary, a Treasurer, and an Auditor. They shall take office on June 1st following the Biennial Meeting and shall hold office for two years or until their successors are elected.

SEC. 3. The Directors shall hold office for four years or until their successors are elected; one Director shall be elected at each Biennial Business Meeting, commencing in 1927. The Directors shall represent the Conference on the Board of Directors of the Music Supervisors National Conference.

SEC. 4. No Officer except the Treasurer shall hold the same office for two (2) consecutive terms.

ARTICLE VII—ELECTIONS

SECTION 1. The Executive Board shall appoint, on the first day of each Biennial Meeting, a Nominating Committee of five (5) members. This committee shall nominate two members for each selective office, and shall announce the names of the nominees at the Biennial Business Meeting, at which time other nominations may be made from the floor. The election shall be by ballot. A majority of all votes cast shall be required for election.

ARTICLE VIII—MEETINGS

SECTION 1. Beginning in 1927, the Conference shall meet biennially between the dates of January first and June first.

SEC. 2. The Biennial Business Meeting of the Conference shall be held on the second day of the session.

SEC. 3. Meetings of the Executive Board shall be held at the call of the President or on the written request of three or more members of the Board. Four members shall constitute a quorum in transacting the business of the Board.

ARTICLE IX—AMENDMENTS

SECTION 1. The Constitution and By-Laws may be altered or amended only at the Biennial Business Meeting and only by a two-thirds ($2/3$) majority of those present and voting. Amendments shall be presented at the first business meeting of any Biennial Meeting, and shall be acted on at any regular business meeting or any subsequent day of the session.

BY-LAWS

SECTION 1. The President shall preside at all meetings of the Conference and of the Executive Board; shall appoint committees; shall exercise general supervision over the other officers; and shall, in consultation with the Executive Board, prepare the program for the Biennial Meeting of the Conference.

SEC. 2. The First Vice-President shall assume the duties of the President in case of the disability or absence of the President.

SEC. 3. The Second Vice-President shall assume the duties of the President in case of the disability or absence of the President and the First Vice-President. He shall be Chairman of the Committee on Publicity and Editor of the Southern Conference Department in the official periodical of the National Conference.

SEC. 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting and of the meetings of the Executive Board; shall take full notes of the principal discussions; and shall secure copies of all papers read at all of the meetings of the Conference.

SEC. 5. The Treasurer shall receive and collect all membership dues and other moneys due the Conference; shall pay all duly authorized bills; shall keep a list of the names and addresses of all members of the Conference; shall present to the Conference at its Biennial Business Meeting an audited report covering receipts and disbursements up to that time; and shall present supplementary reports to the Executive Board when instructed to do so by the Board or by the President.

SEC. 6. The Auditor shall audit the accounts of the Treasurer each time the Treasurer reports to the Conference or to the Executive Board, and shall report his findings in writing.

SEC. 7. The Executive Board shall have jurisdiction over all matters of general policy; and shall have the power to fill vacancies either from its own membership or from the Conference at large.

FIRST BIENNIAL MEETING SOUTHWEST MUSIC SUPERVISORS CONFERENCE

HOTEL MAYO, TULSA, OKLAHOMA, MARCH 2-5, 1927

Officers

President, MABELLE GLENN, Kansas City, Missouri.

First Vice-President, MRS. MABEL SPIZZY, Muskogee, Oklahoma.

Second Vice-President, SUDIE L. WILLIAMS, Dallas, Texas.

Secretary, FRANK A. BEACH, Emporia, Kansas.

Treasurer, J. LUELLA BURKHART, Pueblo, Colorado.

Auditor, EUGENE M. HAHNEL, St. Louis, Missouri.

Director, M. S. N. C., GRACE V. WILSON, Topeka, Kansas.

Director, M. S. N. C., NELL BEARD, Colorado Springs, Colo.

State Chairmen

Arkansas, MRS. DON PARMALEE, Fayetteville.

Colorado, JOHN C. KENDEL, Denver.

Kansas, CATHERINE STROUSE, Emporia.

Louisiana, MARY CONWAY, New Orleans.

Missouri, PAULINE WETTSTEIN, Kansas City.

New Mexico, ADELAIDE DAMPIERE, State College.

Oklahoma, MRS. MABEL SPIZZY, Muskogee.

Texas, ALVA L. LOCHHEAD, Fort Worth.

BIRDIE ALEXANDER, El Paso.

MRS. LULA GROSENBECK, San Antonio.

SOUTHWEST HIGH SCHOOL CHORUS COMMITTEE

GEORGE OSCAR BOWEN, Chairman, Tulsa, Oklahoma.

JOHN C. KENDEL, Denver, Colorado.

HAROLD DYER, Winfield, Kansas.

MARY M. CONWAY, New Orleans, Louisiana.

GUY L. HAGUE, Kansas City, Missouri.

MRS. ADOLPHINE KAHN, Las Vegas, New Mexico.

MRS. FRANCES L. CATRON, Ponca City, Oklahoma.

ALVA LOCHHEAD, Fort Worth, Texas.

SOUTHWEST HIGH SCHOOL ORCHESTRA COMMITTEE

FRANK A. BEACH, Chairman, Emporia, Kansas.

JOHN C. KENDEL, Denver, Colorado.

EUGENE M. HAHNEL, St. Louis, Missouri.

GEORGE M. KEENAN, Kansas City, Missouri.

H. H. RYAN, Tulsa, Oklahoma.

MILFORD L. LANDIS, Tulsa, Oklahoma.

MUSIC APPRECIATION CONTEST COMMITTEE

MARGARET LOWRY, Chairman, Kansas City, Missouri.

JEANETTE KALIS, Humbolt, Kansas.

ELLEN RUSSELL RICHARDS, Tulsa, Oklahoma.

CONSTITUTIONAL REVISION COMMITTEE

FRANK A. BEACH, Chairman, Emporia, Kansas.

JOHN C. KENDEL, Denver, Colorado.

GEORGE OSCAR BOWEN, Tulsa, Oklahoma.

PROGRAM

WEDNESDAY, MARCH 2, 1927

- 8:00 Breakfast meeting of the Executive Committee.
- 9:15 Concert, Tulsa High School Boys Glee Club, Stanford Hulshizer, Director.
- 9:30 Address of Welcome, Raymond Courtney, President, Board of Education, Tulsa.
Response, Mrs. Mabel Spizzy, First Vice-President, Muskogee, Oklahoma.
President's Address: "What it Means to be a Music Supervisor," Mabelle Glenn, Director of Music, Kansas City, Missouri.
Address: "Approaching Music Appreciation Through the Folk Song," John Tasker Howard, Educational Director, The Ampico Corporation New York City.
- 11:00 Rehearsals, Southwestern High School Chorus and Orchestra.
- 12:00 Luncheon Groups.
- 1:30 Sectional Rehearsals, String Section, Brass Section, Reed Section.
- 1:30 Demonstration, Platoon School Music, Grades 1-6; conducted by George Oscar Bowen, Director of Music, Tulsa, and Assistants.
- 3:30 Discussion, led by Mary Conway, Director of Music, New Orleans, Louisiana.
- 4:00 Rehearsals Southwest High School Chorus and Orchestra.
- 5:00 Visit Exhibits.
- 8:00 Piano Recital, Mr. Ossip Gabrilowitsch; Conference Members the guests of the Tulsa Chamber of Commerce and Robert Boice Carson.
- 10:30 State Stunts and Community Singing, Lobby, led by Stanford Hulshizer, Tulsa, Oklahoma.

THURSDAY, MARCH 3, 1927

- 9:00 Music by Male Quartet, Ponca City, Oklahoma.
Sectional rehearsals of the Orchestra.
- 9:15 Address: "Music in the Rural Schools," John C. Kendel, Director of Music, Denver, Colorado.
Address: "A New Evaluation and Programming of Music," Prof. Peter W. Dykema, Teachers College, Columbia University, New York City.
Address: "Voice Building in the Elementary Schools," Teresa Armitage, New York City.
- 11:00 Rehearsals Southwest High School Chorus and Orchestra.
- 12:00 State Luncheons.

- 1:30 National Music Exhibitors Association; C. C. Birchard, President; Franklin Dunham, Vice-President.
Address: "The Fourth Musician," Mrs. Frances E. Clark, Educational Director, the Victor Talking Machine Company, Camden, New Jersey.
Address: "Professional and Commercial Aspects of Music," Otto W. Miessner, Milwaukee, Wisconsin.
Address: "Music, Whither Goest Thou?" Carl Engel, Chief of the Music Division, Library of Congress, Washington, D. C.
- 3:00 Music Appreciation Contest; Program played by the Kansas City Little Symphony Orchestra, N. DeRubertis, Conductor; Contest under the direction of the Music Appreciation Committee, Margaret Lowry, Chairman, Kansas City, Missouri.
- 3:30 Rehearsal Southwest High School Chorus.
- 4:30 Visit Exhibits.
- 6:00 Banquet; Toastmaster, Merle C. Prunty, Principal, Tulsa High School; Address: "The Magic Power of Music," Dr. A. E. Winship, Washington, D. C.
- 8:30 Dedication Recital of Memorial Organ, Tulsa High School; Palmer Christian, Organist, University of Michigan, Ann Arbor, Michigan; assisted by the Tulsa High School Combined Glee Clubs, George Oscar Bowen, Director.
- 10:30 Singing in the Lobby, led by John C. Kendel, Denver, Colorado.

FRIDAY, MARCH 4, 1927

- 9:00 Voice Clinic and Program; Demonstration of High School Class Voice Lesson, with Girls Voice Class and Girls Glee Club from the Tulsa Central High School; led by George Oscar Bowen, Director of Music, Tulsa, Oklahoma.
- 10:30 Address: "Music in the Lives of the People," Dr. P. P. Claxton, Superintendent of Schools, Tulsa, Oklahoma.
- 11:00 Business Meeting.
- 12:00 Luncheon Groups; Eugene M. Hahnel, Chairman, Director of Music, St. Louis, Missouri.
- 1:30 Concert by the Tulsa Central High School Orchestra, Milford L. Landis, Conductor.
- 2:00 Instrumental Clinic and Program; the Development of the High School Band, from Instrumental Classes, through Platoon and Junior High School Ensemble Groups, to the Senior High School Band; led by Milford L. Landis, Tulsa, Oklahoma.
- 2:30 Rehearsal Southwest High School Chorus.
- 4:00 Combined Rehearsal High School Chorus and Orchestra.
- 8:00 Concert by the Southwest High School Chorus, George Oscar Bowen, Director, and the Southwest High School Band, N. DeRubertis, Conductor.
- 10:30 Singing in the Lobby.

SATURDAY, MARCH 5, 1927

- 9:00 Program by the Combined Junior High School Chorus; George Oscar Bowen, Director, Stanford Hulshizer, Assistant Director.
- 9:30 Address: "Program Building in the Junior High School," Will Earhart, Director of Music, Pittsburgh, Pennsylvania.
 Address: "Classroom Procedure in the Junior High School," John W. Beattie, Northwestern University, Evanston, Illinois.
 Address: "Public School Music as Seen from a College Viewpoint," Frank A. Beach, Dean, State Teachers College, Emporia, Kansas.
 Report of the Junior High School Committee; John C. Kendel, Chairman, Denver, Colorado.
- 11:30 Business Meeting.
- 12:00 Luncheon Meeting of the New Executive Committee.

WHAT IT MEANS TO BE A MUSIC SUPERVISOR

MABELLE GLENN, *Director of Music, Kansas City, Missouri; President Southwest Conference*

In this, a conference of Music Supervisors, it seems most fitting that we consider the problem of supervision. We have been so busy selling the proposition of "music in the schools" to school officials, patrons and pupils, that possibly we have not given the time and thought warranted to our problems of supervision.

In making a survey of the outstanding addresses in the last ten years on public school music, I found that the lion's share of them consisted of propaganda for selling music in the schools to Boards of Education and Superintendents, and of arguments for its proper place in a school program. Because we have given so much ardent thought to these things, great strides have been made along these lines.

The fact that music was the subject for discussion in a general session at the N. E. A. in Dallas this week, shows that educators are seeing the importance of music education in life and now that they see its importance they will give it proper time and recognition in the school program. So let us proceed to the problems of supervision.

Let us take for granted that you, a supervisor of music, are an excellent teacher. In your visits, weekly, fortnightly or monthly, you arouse great enthusiasm for music and your pupils grow in power of appreciation and performance. But your visits may be all too infrequent. What of the growing power and appreciation of these pupils who are taught by the grade teacher, say, in nineteen out of every twenty music periods?

Music functions satisfactorily only in schools where there is an efficient special music teacher and in schools where the supervisor of music takes the responsibility of the nineteen music periods per month which are taught by the grade teacher. Too often the supervisor underestimates his duties as a supervisor.

If music fails to bring satisfaction into the life of a fourth grade child in any school in my city I should be held responsible. Of course I may try to hide behind such excuses as these: "The Board of Education should not employ teachers who cannot teach music"; "With my many duties, my visits are so infrequent that I cannot be expected to know what is going on in every room"; "If there were a special teacher in every building results would be satisfactory." Are such excuses legitimate? In answer to the first of these most common excuses let me say that in a system where the music is taught by the grade teacher the Board of Education should employ teachers who can at least carry tunes, but experienced supervisors will testify to the fact that many grade teachers who are accomplished musicians need more supervision in making music truly function in the lives of their pupils than do those teachers who know less about music and more about children. The second excuse, that "because of infrequent visits I do not know conditions," is an admission of failure. The Board of Education and my Superintendent have entrusted me with the task of making music function in the life of every child in the city. If a fourth grade child in a remote part of the city is being sinned against musically, I should not leave a stone unturned until I know he is getting a square deal. It may mean that another assistant supervisor is needed so that the supervisor's visits may be more frequent, it may mean that several individual conferences will be necessary to make the teacher of that fourth grade see light, or it may mean that I should arrange for an exchange of work so that that fourth grade teacher will not be responsible for the music, but as supervisor it is my business to see that music functions in the life of every child.

The third excuse, that "without special teachers results cannot be satisfactory," is another admission of failure as a supervisor. While any supervisor should be pleased to have special teachers who have musical education it has been my observation that too often a special teacher is inexperienced in handling children and because of inexperience fails to make her subject a vital part of the child's school life. Whether school music is more effective in reaching out into home and community life in the platoon school where one or two teachers are in charge of music or in the traditional school where twenty teachers are behind music, is a debatable question. My answer to this question is, it all depends on whether the work of the supervisor has registered one-hundred per cent with those twenty teachers in the traditional school.

Because I feel that the time has arrived when we, as music supervisors, should be turning our gaze on ourselves, I have chosen this subject, "What it Means to be a Supervisor." All the time I am emphasizing the different phases of supervision, I am not unaware of the fact that a supervisor must be propagandist for public school music; he must be an excellent teacher and a capable organizer, but he may be all three and were he not a "supervisor of teachers" he would fail in putting over the proposition for which he is employed.

The work of supervision ought to secure tangible results that can be expressed in concrete form, and the measuring of results in supervision is

the first step toward improving it. Up to date too many supervisors have held the attitude toward the work of supervision which is illustrated in the story of the young mother who asked the new colored nurse, "Do you use a thermometer when you prepare the baby's bath?" "Lawd, honey," answered Mammy, "Ah doesn't need no 'mometeh. Ah jus' fills de baftub and puts de chile in. If he tu'ns red it's too hot, and if he tu'ns blue it's too cold." Dr. Burton has said that "someday good and bad supervision will not be a matter of opinion but a difference in the possession of and skill in the use of demonstrated principles and arts."

The fundamental purpose of supervision is to increase the efficiency of the class-room teacher and supervision is worthy of the name only when it results in such an increase. Many music supervisors supervise their special subject but do not supervise teachers. A so-called "music supervisor" in a town of ten thousand made the remark, "I am here to supervise music, not to train teachers." My question is, "How can she supervise music if she does not train the teachers who teach the music?"

Of course supervision means coöperation and the teacher is as much a party to the procedure as is the supervisor. The teacher is not an inferior, professionally, but in every sense of the word an equal. Therefore, the work of leadership on the part of the supervisor is the more difficult because the group led is made up of individuals whose social and professional status are the same as the leader's; therefore it is all the more necessary that the type of leadership be essentially coöperative. The supervisor is not an inspector or spy, but a helper. There should be no thought of substituting his intelligence for that of the teaching staff. Supervisors must not look upon teachers and pupils as a means of exploiting their ideas and advertising themselves.

SUPERVISOR'S PROGRAM

A supervisor must have a definite program for the year, setting forth objectives and means of attaining them. This program must be progressive from year to year.

The best time to make the year's plan is toward the close of the preceding year when the successes and failures of the year's work are in mind. A supervisor should make his plans for a period covering several years, though his contract calls for only one year's service. How fast to proceed with this plan and how much of his thought-out policy he is wise in revealing, even to his superintendent and Board of Education, he must estimate and use his best judgment.

While we are told that the world steps aside to let a man pass who knows where he is going, the world does not want to follow the man into paths that are radically different from those that have been used. Therefore, the supervisor with vision must be patient in his leadership.

PERSONAL ATTRIBUTES OF A SUCCESSFUL SUPERVISOR

No one knows what a supervisor should be as well as does the supervised. A questionnaire sent to many teachers under supervision brought the following expression:

1. A supervisor must be genuine with no assumption of fancied authority and without a patronizing attitude.
2. He must be kind and sympathetic and be quick to appreciate merit.
3. He must be democratic in spirit, a student of people and capable of accurately evaluating people. He must be intelligently critical of what he observes.
4. While he must have the courage of his convictions he must not be afraid to admit he is wrong at times. He must have a teachable spirit.
5. A supervisor must be so open-minded that unessential details, an occasional mistake or an occasional poor lesson will not prejudice him for all time against a teacher.
6. He must be too sensible and close-mouthed to discuss one teacher with another.
7. He must have a sense of proportion and a sense of humor.
8. A supervisor must be an artistic teacher. He must teach easily and effectively. It is not enough to be able to tell what is wrong and to tell how to make the wrong right; the supervisor must be able to show how to bring about the desirable changes.
9. A supervisor must be ever available and in readiness to give assistance or advice. If he is professionally fitted for his position, his teachers will have sufficient confidence in his ability to bring their problems to him.
10. A supervisor must have professional knowledge, executive ability, optimism, resourcefulness, tact, patience, poise and self-control.

AN OUTLINE OF WORK FOR THE SUPERVISOR

First the supervisor must build a course of study, which is more than an outline of topics. This course of study should establish goals of attainment. The task of selecting and organizing subject matter is a very vital one, and belongs to the supervisor, not to the teacher.

General suggestions might be sufficient for the special teacher but not for the grade teacher. First, she may not have the judgment to make selections; and second, if she has the judgment she should not be called upon to spend the time necessary to examine thoroughly all available material and to make choices. At the present time I am chairman of the Music Committee of the International Kindergarten Union and our committee is not only recommending certain books for use in kindergarten but is listing all the songs from these books which we think are in the voice, vocabulary, and interest range of the kindergarten child.

Last year in Detroit a committee from the National Research Council formulated an outline of work to meet conditions in the one-room rural schools. Their suggestions were excellent, but if their suggestions had been more specific I feel that they would have been much more helpful to the over-worked one-room rural school teacher. May I quote from their outline: "The hearing of good music daily is the greatest musical boon. Under this stimulus alone a very large proportion of young children will develop a feeling for and reaction to rhythm. Many will also develop the tonal sense.

The use of suitable records is of the greatest importance. The utmost care in the selection of records, insuring worthy and attractive music, is absolutely essential to the success of the entire musical program of the rural school."

We all agree that the utmost care must be taken in the selection of records, but unless the musical experience of the rural teacher has been rich and unless she lives close to a metropolis where all records may be heard, how can she make these selections? In our city we select specific material for our teachers and our selections are made after we have heard all available records and have watched at least ten classes in their response to these specific recordings.

After a workable course of study is in the hands of the teachers the supervisor must visit the class room as often as possible, look and listen and stay through. In these visits he should inspire good teachers to further study and experimentation, improve the work of mediocre teachers and make plans for the elimination of teachers who utterly fail to measure up to definite standards of good teaching. In conference with the principal, he may plan to eliminate these "failures" by a plan for exchange of teachers in special subjects. This relief should be made on the basis of the pupil's welfare and not on the basis of the teacher's interests and desires. Sometimes teachers wish to teach their own music when they are utter failures. In such cases the supervisor must consider the pupils and not the teachers.

Third, he must hold teachers' meetings which are more than desultory talk-fests. Here he must discuss psychological processes in a simple, concrete manner and must be able to show the teacher correct teaching processes. At every teachers' meeting, the supervisor should have something in bulletin form which the teachers may carry away with them. This bulletin when re-read in the days following should help the teacher recall the points made at the teachers' meeting.

Fourth, the supervisor must teach demonstration lessons, elaborating upon new exercises, for "a good example is better than vague theories or even specific directions."

The supervisor may work with an outstanding teacher for several weeks and when he feels the teacher is ready to give a class demonstration showing proper development of a lesson, the supervisor should invite other teachers in the system to observe the demonstration and to meet for discussion after the demonstration. Intervisitation should always be encouraged.

THE SUPERVISOR'S VISIT

The supervisor's visit should be announced ahead of time and not come as a surprise. Then the teacher may keep notes of her difficulties and be prepared to ask intelligent questions.

Blackhurst in his "Directed Observation and Supervised Teaching" states that one of the fundamental "human drives" is stimulation by the attention and interest of others in one's problems. "We want others to see and appreciate. Little wonder that the teacher who works alone at her task finally gives up and enters the realm of pedagogical stagnation. How different it is with the teacher who through proper supervision is enabled to keep her youthful enthusiasm, always meeting and solving problems, always improv-

ing, and this with the assurance that growth may go on through life."

Expressing confidence in the teachers' plans and purposes should always be the aim of the supervisor. Teachers develop faith in themselves in the degree that it is shown in them. The supervisor should commend something (if possible) during every visit. Some supervisors take good things for granted and concentrate on errors, which is a grievous mistake.

I observed a music supervisor in an eighth grade class where the teacher had interested every pupil in the singing lesson. They had put forth great effort in learning a rather difficult three-part song as a surprise for the supervisor. The whole class was on the *qui vive* and after the song was finished the supervisor tactlessly said, "You didn't hold the dotted half note three beats." That supervisor concentrated on errors and thereby gave an enthusiastic group of adolescent pupils a "set back" in music which the teacher found much difficulty in overcoming. Encouraging teachers and pupils by favorable comment should always enter into the supervisor's plan.

Such suggestions as the following will give the teacher food for thought and growth: "Do not talk too much during the lesson"; "Give the pupils an opportunity to think for themselves"; "Better position will improve tone quality"; "Watch that the final consonants of words are not sounded too soon. Let me list on the blackboard the words of this song which can be pronounced in such a way as to make your singing more beautiful"; "Watch that the children experience the beautiful curves of good phrasing in their singing. Let me draw a picture of the phrase curves of this song as the class sings." Destructive criticism such as "The tone quality is bad" or "the pronunciation is poor" will leave a teacher discouraged without giving any remedy.

The supervisor should be careful not to correct too many errors in one visit. "One at a time" is a good rule. Differentiation should be made between errors of routine and the more important ones of teaching procedure or professional attitude. I have asked my supervisors to classify their unsatisfactory teachers in this way: (1) Teachers who make errors of routine; (2) Teachers who do not understand correct teaching procedure; (3) Teachers whose professional attitude registers insufficient interest; (4) Teachers who can neither make music nor hear it. Of course, teachers in this fourth class are excused from teaching music. Unsatisfactory teachers in the first three classes are encouraged to elect music in our extension classes in Teachers College, where they are given two credits for thirty hours work. These classes meet after school once a week. We have three courses, one for primary teachers, one for intermediate teachers and one for upper grade teachers. In these extension classes materials and methods are given equal attention. Two years ago when a new book was added in our sixth grade course I had one hundred and twenty-five sixth grade teachers in one extension class.

Whether the supervisor should spend an equal amount of time in each room of a building has long been a debatable question. Before the supervisor visits a building, he should think over the situation, consider the weak points and have a definite objective in every visit. Though every teacher

should be visited and encouraged there is no question but that the weak teachers should be given the lion's share of the supervisor's time in the building. Superintendent Warriner of Saginaw, Michigan, claims that "too frequent visitation of supervisors is like the classic example of pulling up the beans to see whether they have sprouted." A monthly visit of an efficient supervisor should bring adequate stimulation and guidance and still give the teacher a chance to use her own initiative.

JUDGING A TEACHER

If a supervisor answers the following questions after a class-room visit she is quite likely to have a safe estimate of the teacher:

1. Does the teacher know the subject matter?
2. Is she more interested in subject matter than she is in the child?
3. Have pupils a normal interest in "what happens next"?
4. Does the teacher utilize those interests which show up spontaneously in a class?
5. Does she stimulate and guide actively without domineering it?
6. Do her questions stimulate real mental activity? Does she refrain from answering her own questions?
7. Does the teacher recognize individual differences but is there plainly a "minimum essentials" requirement?

RELATIONS TO THE PRINCIPAL

The music supervisor should lead the principal to see that he should feel responsible for making a definite contribution to the success of the music. He should be encouraged to accompany his music supervisor to all rooms. Here he secures a view-point and first-hand information which are valuable to the school.

The principal should be encouraged to supervise music as he does other subjects in his building. Does he insist on the teacher making preparation for her music lesson as she does for any other lesson? If the supervisor sees to it that music functions in all building activities, the principal will be very likely to back the music department.

CRITICISMS OF SUPERVISORS

Criticisms of supervisors have been many and violent. Some feel that supervisors are too despotic for this democratic age; others feel that inspection is too large a part of the supervisor's work; and others feel that the music supervisor does not keep up with the trend of educational technique. Every supervisor should be alert to these criticisms and be honest enough to welcome constructive criticism.

Supervisors are sometimes criticised for stealing good things as they may see them in their class room visits and then introducing them as personal contributions. It is always wise to give credit to the teacher who is responsible for the contribution, for such a procedure will encourage other teachers to contribute.

THE SUPERVISOR'S MEASURE OF HIMSELF

A supervisor should take as careful a measure of his own work as possible. Let him ask himself these questions:

1. Am I satisfied with the professional growth of my teachers?
2. Do I develop their initiative?
3. Does my work secure tangible results in the progress of the pupils?
4. Do I have a definite mission for every visit in the class-room?
5. Do teachers and pupils enjoy my presence in the class-room?
6. Do I secure the coöperation of pupils and patrons in music activities in the community?

A SUPERVISOR'S RECORD

If a supervisor is truly anxious to know his weak points as well as his strong points he should make for himself a record of the division of his time in preparing courses of study and lesson plans, class-room visitation, teachers meetings, individual conferences and in community activities closely related to school duties. Such a record is far more dependable than general impressions and memory. It will go far toward eliminating waste and will be likely to react in increasing the confidence of the superintendent in his supervisor.

While a supervisor must not look for appreciation of himself there must be a mutual confidence and trust between him and his superintendent. He must never accept opposition as personal and must always respect authority in his superior officer.

It is most important that the supervisor does not lose confidence in himself, for faith in his vision and his superintendent's faith in him will do more to keep his faith intact than anything I know.

TRAINING IN SUPERVISION

Supervision is a comparatively new profession and music supervisors have given all too little thought to the technique of supervision. Many who have adequate training in music fail to hold the respect of the teachers they are supervising because of their lack of knowledge of modern educational psychology and their awkwardness in handling pupils and teachers. That the teachers' confidence may be gained and held, the supervisor should strive for thorough mastery of the theory and practices of teaching. He must be intimately acquainted with the problems and practices of the class-room. Teaching methods are good only as they arouse desirable activities in the pupils.

Burton makes this statement: "A minimum of from three to five years teaching experience is necessary for supervision. This gives an easy familiarity with class-room procedure without which the confidence of the 'supervised' can not be expected. But experience has no monopoly on success; 'there are just as many poor teachers among the older teachers as among the younger.'"

When the music supervisor spends as much energy and time in perfecting his technique in supervision as he does in perfecting his technique in

music teaching, public school music will enrich the lives of tens of thousands where it is now reaching the thousands.

CONCLUSION

In closing let me say that probably the most important task of the supervisor is to see his job as a whole and to devise the wisest plan for carrying forth each phase of music development in the schools and community.

Too many supervisors forget that they are employed to make music a vital force in the community. The supervisor who is really efficient decides which music activities in the school are most important for every child and which activities come under the heading of specialized training for the gifted. Though he may have in his mind a plan which covers the entire development of music in the schools he must put first emphasis on the phases of music which serve *every* child.

Suppose you go into the community as a new supervisor, and find that the children sing with bad tone, cannot read music, have never heard good music, and because of these conditions there is no interest in the subject. What is your first duty to the community? Is it to teach facts about music and develop skill in reading music, or is it to awaken and stimulate joy and interest? If your first approach to your teachers and children is as a sight-reading technician, there is very little hope of your arousing the desired interest. Music has not been put into the school curriculum to develop skill, though skill comes as a by-product. Leading educators who are not musicians expect music in education to function in directing emotions and training taste.

Let us think out the solution of your problem. You appreciate the fact that you must arouse interest quickly. You must introduce music to these children as a thing of beauty to be enjoyed and not as something to be struggled with. The singing of beautiful songs in a beautiful manner will bring results immediately, and the hearing of beautiful music which is suitable for children will bring joy without years of preparation. With this musical background and an awakened love and interest in the subject it is possible to develop the desired skill easily and naturally, later.

I beg to take issue with a certain supervisor who says, "There is just one way to become acquainted with and enjoy music literature and that is to learn to read it." I should hate to believe that the only persons in my city who appreciate symphonies are the persons who can read symphony scores. I hesitate to deny the great joy of music to those who seek it as a spiritual need even though they do not know one note from another. On the other hand I know a sight-singing specialist to whom music means so little that when the great Detroit Symphony Orchestra was brought to his door he didn't feel the urge to hear it.

When we as music supervisors fulfill our obligation as public servants, "Music for Every Child and Every Child for Music" will be more than a slogan. When that day comes not only will interest in music and respect for it be universal but music will be a tremendous spiritual force in America.

APPROACHING MUSIC APPRECIATION THROUGH THE FOLK SONG

By JOHN TASKER HOWARD, *Educational Director, The Ampico Corporation, New York City*

It has been remarked that lecturers on music have done more to prevent the appreciation and enjoyment of music than any other class of individual. There is more truth in this statement than we may care to admit, for in the past there have been many lecturers who have consciously or unconsciously created the impression that the inner shrine of the great literature of music was only for the chosen few, and that its secrets and mysteries could be solved and understood by intellectual processes alone, and then only by ascetics who rigorously denied themselves all diversions which the commoner elements of humanity are wont to enjoy.

We are to-day privileged to witness a change in this attitude. A new school of teachers and lecturers is asserting itself, and we find leaders of thought who are rapidly convincing the public that music is intensely human, that its intellectual elements are not an end in themselves, but merely a means to make its glories more enduring, and consequently more enjoyable.

It is sometimes assumed that the problems of the appreciation teacher vary with conditions; that elective courses and compulsory classes may be handled differently. Where the curriculum does not demand the attendance of the pupils, but they themselves are free to take the course or not, as they choose, they say that the teacher must be something of a salesman and make his course so attractive that his classes will be filled. The teacher of a compulsory course, however, may do what he chooses, for his victims must take the dose he prescribes!

There is no difference of problem. Each must be a salesman, or else the pupils will surreptitiously solve cross-word puzzles in the class-room. The approach to the subject is the key to the interest aroused and the teacher will do well to give much thought to this vital phase of his problem. On it depends the future success of his courses.

There are of course several avenues of approach open to the teacher, but he should choose one founded on experiences common to all. We may be leading the novice to a strange land, but the journey should make the transition easy and pleasant. The psychological principle of the progress from the familiar to the unfamiliar has been proved thoroughly sound, and it gives opportunity to start our pupils on ground which they recognize and on which they are at home.

Why not, therefore, point out at the start the relationship between the tunes of the street and those of the masters, capitalizing at the outset the fact that the most tuneful of the popular airs of the day are often derived from great originals. This need occupy but little time, but we strike immediately a responsive chord in the pupil, for as soon as he realizes that the vale of mystery he is about to approach has much in common with his previous experience, he will immediately become interested, and sense the fact that not only the subject, but his teacher is human.

An immediate transition may well be made to the folk-song, establishing at the beginning the fundamental difference between the true folk-song and the impermanent trash of the day. The popular song of lasting merit becomes in time a true folk-song, while the worthless ditty enjoys but a brief life, and is soon discarded.

We are still on familiar ground, for at first we will select folk-songs the pupils know and love, gradually introducing them to folk-songs of other lands, and of other peoples. A logical connection may be made with the study of geography and of history, for the truest folk-songs and dances are those reflecting the environment and the customs of the peoples who sing them.

The next step should be to show how the great composers of all times have utilized the folk-song, and how the themes of many great compositions are actual songs of the people, much older than the composers who have used them. Point out that composers have drawn on folk-songs almost since music began.

Show first the simplest examples of such borrowing. Select works where the composer has made a setting of the folk-song in its original form, without alteration or elaboration of the melody itself. Show how the harmonic and rhythmic pattern provided by the arranger aims to preserve the character of the original, and to enhance its nationalistic flavor. Examples of such use of folk-songs are plentiful. For instrumental settings we can use the Brahms Hungarian Dances, the Grieg arrangements of Norwegian Folk Songs (Opus 66), some of the Percy Grainger settings of British folk tunes; for vocal arrangements we have the innumerable settings of Negro spirituals, and of folk-songs of all nations.

At this point the study of form may be introduced, for we find among folk-songs countless examples of one-, two-, and three-part forms.

With the next step we carry on the study of form, thematic development and other factors pertaining to musical construction, for we shall show how composers have woven folk songs into their works of larger dimensions, how they have developed them in the same manner as though they had been their own original themes. The Liszt Hungarian Rhapsodies, the Grieg violin sonatas, his Ballade and his Improvisation on a Norwegian Folk Song, are but a few of the many examples of such use of folk material.

To pursue further the study of form, we may find themes and variations, rondos, sonatas, string quartets, and symphonies, based partly and wholly on folk songs.

In showing how the melodies are elaborated, and how they recur in various guises, we can give our pupils an appreciation of harmony and counterpoint which will pave the way for some of them to pursue the study of such subjects more seriously and thoroughly.

This, then, is one of the avenues of approach to music appreciation, for if we start with a germ which our pupils already know, show them how that seed has itself grown into something which they thought they had not known before, we immediately make the unfamiliar less strange and by no means forbidding.

every effort to develop all the latent talent of their students, and that they are interested in giving the children of the rural schools opportunity for musical development.

The overwhelming majority of students in rural schools have no desire or aptitude to enter music as a profession. Therefore, it will be futile to offer courses that would be insisted upon, were that our ambition. Every normal individual has the right to demand that he be given the opportunity of developing that musical birthright which is his, namely, the power to listen with intelligence to the best music, not only to listen intellectually but to receive the emotional thrill which is logically his from the masterful performance. Every student in the public schools should be exposed to good music until he becomes thoroughly inoculated with the germ which can give him that thrill, that closer vision of the "house made not by hands," which can come only through intimate association with a great and noble art.

It would be vain to insist upon the same standard of musical achievement in a rural school that we would exact from a graded school system, not because the students are any less intelligent or the teachers any less efficient, but because of the element of which we have previously spoken, to-wit, time. If in every rural school our teacher is able to inspire the children with a love of singing through the medium of singing lovely songs, those songs that have come down to us as the heritage of the race, beautiful folk and national songs that are ours, songs of the home, of country and devotion that have come to us from all lands, we shall have made a step in the right musical direction. If to this can be added a knowledge of the means whereby the so-called monotone can be reached, the latent power of rhythmic response be aroused, and the child given some small elementary technical knowledge so that he may read for himself the writings of the masters, our work shall not have been in vain.

The state law is helping with the first of these means of improving instruction. It is now necessary that a rural or city school teacher must have a minimum of two years' training.

In consolidated schools there is no problem if at least one teacher be secured with some especial aptitude for the teaching of music. In many schools of this type, musical results are obtained which would be a credit to any city system.

The matter of competent supervision is one which is the ultimate solution of all the problems of rural music education.

Several states have state directors of school music; others have county supervisors of music, while in some cases several school districts join together and employ a music teacher who makes the rounds of buildings in different locations on a regular schedule. The individuals chosen for this supervisory work must be selected carefully and be individuals who have an abiding faith in the message of music and a vital interest in the rural school curriculum.

It is certain that the rural child has too long been penalized. When we realize that a vast army of American citizens is coming on who are missing the finer things in life, who are being held down to the three R's of tradi-

tion, and whose souls have not yet been made alive by the inspiration that came come through acquaintanceship with the fine arts, I feel that the rural child has the right to demand that he be given more than a mess of pottage, that he be given the privilege of developing every side of his nature—the artistic as well as the utilitarian.

A NEW EVALUATION AND PROGRAMMING OF MUSIC

PROFESSOR P. W. DYKEMA, *Teachers College, Columbia University,
New York City*

This paper dealt with the music discussion group at the Dallas meeting of the Department of Superintendence on Monday, February 28th. Since this meeting is reported in full in another section of this volume, and since Professor Dykema's report was given without having been written out for publication, no attempt is made here to summarize his remarks. The reader is referred to the complete report of the meeting on pages 26 to 48.

THE FOURTH MUSICIAN

MRS. FRANCES ELLIOTT CLARK, *Camden, New Jersey*

I wonder how many recall Dr. Henry Van Dyke's story of "The Other Wise Man," the silent, unknown, unsung, unseen "Prince of the Magi" who travelled all the weary miles from Babylonia to Bethlehem following the star, leading him as well as the other three to the manger of the new born King.

A work of mercy delayed his arrival, and so through the years he served humanity ceaselessly with his priceless gifts, searching patiently for the Master, only to find seeming defeat at the Cross.

His moment of glory came, however, when the voice of the Crucified One soothed his broken spirit saying "Inasmuch as ye have done it unto one of the least of these My brethren, ye have done it unto Me."

In the past few years many have been saying, indeed it has become the slogan and basic principle of music appreciation, that it takes three persons to make Music; the Composer, the interpreting Artist, and the Listener.

While this is eminently true, are we not forgetting the *fourth*, the *Artisan*, whose patient skill and years of toil fashioned instruments, printed books and music, the media through which the artist must convey the message of the creating composer to the understanding ear of the hearer?

We hear a Kreisler or a Thibaud, a Zimbalist or an Elman thrilling us with their marvellous skill in interpreting the masterpieces of Beethoven or Bach, but seldom does our thought stray to those old dreary garrets in the little Italian town of Cremona where the Amati, Guanerius and Stradivarius toiled weary nights and days experimenting with wood and varnish, bridge and string to bring to perfection the glorious human tones, tones of the violin?

We hear a Paderewski, a Rachmaninoff evoke wonderful harmonies with their matchless skill at the keyboard, yet who ever thinks of old Christofori

patiently putting together the principles of the struck string with the plucked string and evolving from all the predecessors the epoch marking piano; or who thinks or cares of the forgotten labors of Stein and Broadwood, or the prideful invention of an American—Hawkins of New Jersey—of the Upright form now the household familiar of our music hours?

We saw at Dallas that great student orchestra of 285 young men and women from 39 states with their eleven golden, shining Harps glittering in the rear, and doubtless some of us rubbed our eyes in wondering whether we had been translated to the "other shore"; but did one, I wonder, give a thought to old Sebastian Erard, who, from the primitive Egyptian and the early Irish Harps, added the pedals and made of it the graceful, beautiful thing it now is?

We enjoy tremendously singing together the songs we love, reading new ones at sight from the clear large notes on wide lines with generous margins on uncrowded pages, and never send a rewarding thought to the patient publishers and printers who have so improved our texts and our wonderful collections.

When we revel in newly discovered folk song material, who among us think of the hidden labors of years of Carl Engel in the Congressional Library at Washington searching through old tomes to bring out *one* suitable to our use?

We have all laid the foundation of our education in classic musical literature through the "Musician's Library," and lately the "Course in Music Understanding," but who stops to think of the years of toil and research and infinitesimal pains with each seemingly unimportant detail bestowed lovingly upon each volume, by that Prince of Editor-Musicians—William Arms Fisher?

We revel in the splendid material collected with infinite pains and carefully printed on good paper, painstakingly edited and classified for High School Boys' and Girls' voices, Community and Group Singing, etc., and rarely think to send a thought wave to Clarence Birchard who has devoted his life to making better music for schools. The makers and purveyors of better school music books filled with better music, with better poems, better binding, all serve the cause.

The invention and perfection of the Talking Machine has probably done more to bring good music within the reach of every child in the country than any other thing; we rejoice in the beautiful appreciation work being done, are moved to tears at a great achievement contest or beautiful chorus singing, or a student orchestra playing, forgetting utterly that the *patterns* of beautiful singing and artistic playing have been made available to inspire, train and guide these youthful performers, through the midnight hours of groping and failing and finally achieving of Thomas Edison, and the years of struggle and stress, of worry and success, of faith and devotion to an ideal of Eldridge Johnson.

De Koven makes the Armorer in "Robin Hood" say "The sword is a weapon to conquer fields, I honor the man who shakes it; but naught is the lad who the broad sword wields compared to the lad who makes it."

Is not a high devotion to the artistic betterment of materials as worthy of esteem as the teaching of the subject matter? Is not the *Artisan* who makes a better flute or a better trumpet, prints a better book, records a finer selection of classic music, makes a better piano roll, or adjusts better music to a cinema film, or arranges a better series of radio hours, as truly an educator as is the teacher?

If the gifted men and women who at one time or another have left the professional ranks for a broader field of usefulness in educational work, maintain the high standards of Professional ethics which their brethren remaining in the classroom strive to achieve, shall they not also merit and claim the same honor?

The term "commercialism" should no longer carry the sting of the "outcast" or "Pariah," but become a specially fine distinction of those clearer perceptions, constructive ideas, active applications of the newer thought, inventive initiations, which spell leadership in every field of endeavor.

May not the Professional leadership of School Music say to those engaged in the "Artisanry" of School Music "How beautiful upon the mountains are the feet of Him that bringeth good tidings and publisheth Peace."

PROFESSIONAL AND COMMERCIAL ASPECTS OF MUSIC

W. OTTO MIESSNER, *Milwaukee, Wisconsin*

The term "Commercialism" when applied to Art or to artists, has come, unfortunately, to suggest a degree of taint and tarnish. It is probably derived from the distinction between those engaged in making and selling musical instruments, for example, and those using the product professionally. It is often applied to those who write, compose, edit, publish, print or sell the music, books and other materials used by the teaching profession. Paradoxically, it is even flung at the very artists and teachers themselves who have been astute enough to become financially successful, by those who claim to serve Art solely for Art's sake.

Lest the pot continue to call the kettle black, let us analyze the relations that must exist between artists and artisans, between users and makers of materials, between composers and performers, between authors, publishers and teachers. Just why the one element should acclaim itself as "professional" and brand the other as "commercial" is not quite clear, nor does it seem just, when the implied indignity of the latter classification is understood.

This odious comparison is not peculiar to those engaged in the field of music. It is a sort of "mental hazard" that separates those following the professions from those guiding business institutions. We even see it in the attitude of the "white collar" man toward his brother worker in the shop. It is too often apparent in the "superiority complex" of those who use their heads rather than their hands to earn a livelihood. It could not exist if the former realized their economic dependence upon the latter.

"Nothing comes from Nothing" is an old, true saying. There can be no Art in a community without Commerce. There is no Art without Labor.

Ancient Art was the by-product of human slavery. Medieval Art was the crown of despotism. Modern Art is the triumph of the industrial revolution. The modern machine is the slave that affords luxury to the masses. The leisure necessary to produce and to enjoy Art is the fruit of Commercial Conquest. It follows, therefore, that Commerce is indispensable to Art. When the followers of Art deprecate the sons of Commerce they "bite the hands that feed them."

While the policies and methods employed by some so-called "commercial" institutions may be open to criticism, there are also many in the professions whose activities might be classed as not wholly unselfish nor always free from vicious tendencies. Usually an article of merchandise is branded as "commercial" when it is "made to sell" rather than to serve. No genuine article "made to serve" has ever been free from the ruthless competition of imitations "just as good." The man in this kind of business is in it for what he can get out of it. The honest business man is in business primarily for the service he can render. The sincere teacher is likewise concerned with giving service. The charlatan in the profession is in it for what he can get out of it. The gyps in business and the quacks in professional life are the bane of both.

To the glory of the teaching profession, be it said that our public school systems are freer from commercial vice, professional dishonesty and political graft than any other private or public institutions. Whatever evils exist come from without rather than from within. When inferior articles are foisted upon the schools as substitutes for genuine products—often at scandalous prices—this is invariably the result of corrupt politics, undue pressure, or misrepresentation from unscrupulous vendors—rarely because of complicity on the part of those entrusted to manage the schools.

Teachers, too, are almost invariably sincere in their recommendations of materials and equipment. Naturally, they may often be subject to prejudices due to misunderstandings or to sympathies due to associations. Notwithstanding these pardonable frailties, the teachers in public schools and colleges may be trusted to be sincere and honest in their convictions. This applies particularly to their relations with the students entrusted to them. Obviously, they can afford to be honest because their incomes are secure, since they are paid regularly according to contracts and from public funds. Consequently we can expect to find here the true professional spirit.

Unfortunately, this can not be said with equal confidence of many private teachers that infest the studios in the business blocks of our larger cities. Here, often, the veriest quacks flourish at the expense of honest teachers. Permitted to operate without license or supervision, these leeches victimize their gullible students by not only robbing them of their money and time by glittering promises of early careers but, through incredible malpractices, by actually incapacitating them for any serious professional activities whatsoever. These are the people who should be branded as commercial charlatans and prohibited by law from practicing. Dishonest tradesmen deserve equally drastic measures. But let us be more charitable to those who minister to our material wants, granting that they do so genuinely and sincerely.

and crediting them with motives at least as unselfish as our own.

President Condon, in his recent opening address at the N. E. A., Department of Superintendence, in Dallas, said in substance that "Education requires materials and methods, machines and equipment that will help children to become better citizens. The makers of such equipment are one with the teachers. Schoolmasters and managers should welcome the visits and messages of makers of things designed to serve the schools. But let the doors be forever barred to those that would enter for selfish gains or appeal through sordid methods—to those that would exploit the children rather than serve them."

The world has need for Dreamers and Inventors—Thinkers and Planners—Builders and Traders—Teachers and Reformers—Machines, materials and methods, as well as men to interpret them. The schools today could hardly exist without the architect and the builders—the manufacturers of materials and equipment—the writers of textbooks—the publishers who print them—and the dealers who distribute them. Without these, our modern schools would revert to the miserable, wretched substitutes that our grandfathers suffered. Who, then, could deny the fact that these so-called "commercial" servants are as vital to the success of our schools as their "professional" servants?

Everything depends upon the motives and ideals that actuate men. The janitor in the basement may radiate the spirit of service while the school marm upstairs may merely use the school as a stepping stone to a sinecure.

The editor of school music texts may truly seek to build better tastes in children or he may cater only to their sensual instincts. The publisher may honestly endeavor to furnish good books, printed in clear type, on strong paper, well bound, or, if he is dishonest, he will try to "get by" with cheaper substitutes to make a bigger profit. Likewise, teachers may be imbued with high ideals or saturated with selfish motives—concerned with the children or engrossed in themselves and their own futures.

When is any one open to the charge of "commercialism"? When he puts personal profit above service to society. When a great artist plays a certain piano because he honestly prefers it, he may be credited with high ideals, but when he changes his allegiance only because he is paid to do so, then he prostitutes his art. When a singer sings a cheap song because he is paid to "boost" it, then he has commercialized his voice. When an artist of international fame stoops to advertise a brand of cigarettes, then she is commercializing herself. When a piano teacher recommends any or every make of piano on the sale of which he may receive a commission, then he is justly called a "commission hound." Quite naturally his artistic and professional reputation depreciates accordingly, for the laws of compensation will not be ignored.

When such lax standards as these exist in the highest professional circles, who among them shall "cast the first stone" at the man who merely makes or sells things? More often than not he is serving as sincerely as the professional who criticizes him. Indeed, the true salesman is often a missionary, spreading the gospel of cleaner, safer, higher, finer standards of

living—dispensing comfort and convenience, health and happiness—contributing as surely to the material, mental and moral needs of society as any professional group. It is the motivation, not the method, that matters most.

At the present moment, there are some who insinuate that School Music is in danger of being "commercialized," with all the ignominious connotations that this misused term has acquired. The growth of school bands and orchestras is attributed to the ambitious activities and mercenary motives of instrument makers. Music Memory Contests are suspected as inspired by makers of phonographs and of records. Piano playing contests are barred from many schools because some parents might buy pianos for their children to play upon at home. Evidently it is thought more humane to let children play on the streets and be maimed or killed by motor trucks. The movement is questioned because it is encouraged by piano makers and merchants who might profit by it. But athletic contests are safely "within the pale" although one might infer that manufacturers of sport goods are involved.

For similar reasons, some well-meaning school officials oppose class instrumental instruction in the schools, fearing a subtle encroachment upon the sacred precincts of the traditional curriculum. Fortunately, most school superintendents are awake and alive to the need of ridding the curriculum of traditionally required subjects in favor of activities that will function in the lives of the children, here and now, as well as in the future years.

Music teachers must come to realize that their interests are one with the makers of instruments and the publishers of teaching materials. Consequently it behooves those in the profession to regard seriously any movement that will tend to increase the army of amateur music-makers in America. While there is more listening to music than ever before, due to the player-piano, phonograph and radio, it is probably true that fewer children are learning to make music than formerly. The sale of pianos, for instance, has decreased steadily since 1909. The number of musicians and music-teachers decreased from 139,000 in 1910 to only 131,000 in 1920. Considering the population growth, the number of professional musicians should have increased to 160,000. The music profession ranked *third* in 1910 but only *fifth* in 1920. When fewer pianos are sold, less musical literature will be bought, fewer children will study and fewer teachers can earn their living.

While it is undoubtedly true that it would be un-professional to continue teaching children to play merely to keep teachers busy, there is, nevertheless, a genuine social need today for more opportunities in expressive art in the development of our youth. Emotional and cultural training is needed today more than ever before. We are facing a leisure-time problem that demands solution. Music-making is one of the answers to this need. It may be the biggest single factor because of the universal appeal that music makes.

Those engaged in the manufacture and sale of musical instruments are probably as keenly alive to the social values of Music in the Home as those who are engaged in teaching. Music teachers should, therefore, in their own interests, cultivate the music merchants in their community and seek to coöperate with them in every possible way to spread the love of Music and

its development in the home as well as in the School. In fact, the future of School Music will depend upon the extent to which it functions in the home and social lives of the children.

Surely, those who make and sell musical instruments may be credited with motives just as genuinely sincere as those that govern editors and publishers to furnish the texts used in schools. A state-wide music-contest, therefore, may be as greatly worth while as a state-wide spelling contest. Music instruction in groups upon various instruments is as thoroughly justified as instruction in stenography, typewriting, cooking, sewing and other forms of household arts and of manual training. In fact, the lack of such musical instruction in our schools is an injustice to musically talented children who now are forced to study subjects and to acquire skills thoroughly distasteful to them.

In conclusion, no discussion of the professional and commercial aspects of music would be complete without re-affirming the dependence of each upon the other. It may be safe to predict that posterity will regard Thomas Edison and Charles W. Elliott with equal gratitude for their service to humanity. Who doubts that Edward MacDowell and his publisher were equally necessary to each other and to us? Without a Christofori, we might not now enjoy the piano-forte sonatas of a Beethoven. The difference between a modern symphony of a Richard Strauss and that of a Haydn or Mozart is vastly augmented by the contributions of the inventors and makers of modern orchestral instruments.

Not long ago I held in my hands a Cremona violin made in 1741 and valued at \$18,000—also a Tourte bow worth \$750 today and sold, even in his day, at \$75. These men were really great artists, as worthy to be so-called as the Paganinis or the Kreislers who drew the magic music from their handiwork. Eighteen thousand dollars may seem a big price for a Cremona but Kreisler probably receives more for half a dozen performances. Why should the creator of Cremonas be considered "commercial" but the performer on Cremonas "professional?"

Furthermore, many artists and virtuosos require business managers. Local impressarios are needed to select artists, to develop community taste, to incur financial risks, to make if possible a living from the enterprise. Which of these efforts is purely "professional," which solely "commercial?"

No one thinks of condemning Grand Opera and Symphonic Associations because they require financing and good business management to exist at all. Several orchestras, once prominent, have "passed out" because their financial support was withdrawn. Even now, the existence of two outstanding symphonic orchestras is threatened for lack of funds. This is proof enough that the spirit of Art cannot abide except within the material body of a community and the surplus capital of its commercial enterprises.

Art can no more thrive without commerce than the rose can grow without soil. No publisher can afford to publish operas or symphonies except from his profits on light music sold to the masses in huge quantities. The Tribune Tower in Chicago is a monument to beauty only because advertisers of *commercial products* enable the *Tribune* owners to sell newspapers at a profit.

Only an accumulated surplus can build a gem of architecture, maintain an Art Institute, support a Symphony or supply the luxury of Grand Opera.

Let us, then, stop making silly suggestions that those engaged in commercial pursuits have "sold their souls." Let those that are engaged in commerce take comfort in the thought that it is they who really build the Temples of Art and support those that profess to be her true votaries.

Let artists and tradesmen be frank to recognize their economic and social interdependence. Let each regard the other with more tolerance and respect and let each strive first to serve humanity in his own way, according to his own nature. When thus they shall understand each other there will be no barriers—no artificial distinctions—All for One, One for All, consecrated to the spirit of service and to the cause of a greater, finer, nobler American Music!

MUSIC, WHITHER GOEST THOU?

CARL ENGEL, *Chief of the Music Division, Library of Congress,
Washington, D. C.*

There are people possessed of so much energy and leisure that they are able to mind not only their own business but that of others. Some of these exceptionally active and benevolent advisers have lately taken it upon themselves to tell the world at large, and certain helpless creatures in particular, how to spend large sums of money for the musical advancement of our nation. Much of this advice has in view only the increase of opportunities for the making and hearing of music. It does not take into consideration that musical advancement must not necessarily mean *more* music, but should stress the need of *better* music. And this aim would be substantially furthered, if more *bad music* and *bad musicians* could be *suppressed*.

Now there are several ways in which that purpose might be accomplished. One of them would be the financing of a movement intended to bring about the adoption of a constitutional amendment prohibiting the sale of any composition that contained less than one half of one per cent of music. Another would be to organize a society for the prevention of cruelty to music. Still another suggestion would be to establish a vocational bureau with powers to test people for their musical talents, and to turn toward more appropriate pursuits anyone who does not come up to the required standards. The exercise of a musical profession without due authorization could be made a punishable crime. Under proper warrant, pianos could be padlocked, ukuleles dumped into the river. And incorrigible offenders, upon being caught for the fourth time, might be imprisoned for life.

Any one of these measures would probably advance the cause of music by leaps and bounds. Progress would be instantaneous, perhaps too rapid for certain bodies whose tendency it is to move more slowly. When you suggest any sort of advancement or improvement that is going to cut down the revenues of a big trade in goods which you propose to declare illicit or injurious, you must be prepared to find that whole trade in arms against you. The battle too often is won by the side that has the most money. And

the most money is not always on the better side. It would take several times the funds now made available for the musical advancement of our nation if we were seriously to attempt the suppression of musical bootlegging. But there is one way out which apparently has strongly recommended itself to certain industries and professions and has been tried with success. It is the creation of a dictatorship, the enthronement of a "czar." We now have a baseball-czar and a movie-czar, who before long may be joined by a stage-czar. It is rather characteristic and very encouraging that the only musical branch having adopted the rule of "czardom" so far is poor, maligned "jazz." There's life in the old thing yet—though its death has been repeatedly announced—and a little autocratic supervision can only tend to prolong and sweeten that life, which perhaps has not altogether been so wicked as some people would have us believe.

Not "jazz" alone will benefit from careful supervision. The idea of a general music-czar, a sort of Grand Exalted Music Supervisor, undoubtedly has merit. Advancement will go hand in hand with proper direction. And the direction may have to assume the form of a dictatorship, when the contending parties, at the cross-roads, can not decide which way to go because they are too absorbed in wrangling over so delicate a point as the most efficacious method of exploiting a notoriously weak streak in humanity.

The human breast *must* free itself in *song*. Unfortunately the pressure is so great at times that the means of relief are not always chosen with sufficient care. But who is to prescribe the remedy, who is to approve the song? Perhaps a national board of musical censors might do it. Yet, such a board would have to follow canons different from those that guide the censors of the films. The film-board watches over the morals of the pictures, not over their artistic qualities. And thus it passes a lot of morally unobjectionable but artistically indefensible trash. A music-czar would have to be more drastic. Music must be purged not only of *vulgarity* but of *inanity* and *incompetence*.

Of course in one particular field of the music industry a censorship, or an agency closely resembling it, does exist. I mean the critical function of the musical editor or musical reader in a music publishing house. It was my privilege for twelve years to serve in that position. I came to my work with no experience, but with a good many ideas. Some of these I changed as the days went on. To others I held like a dog to his bone. In time I learned a lot, and perhaps I accomplished a little. It was not always possible to realize every hope and dream, but I saved some illusions and gained some convictions. Among the last perhaps the strongest is that *really good music is never too good to sell*.

We all know that there is still a lot of bad music about, although few stop to think what staggering proportions it reaches. The responsibility for most of it lies with the people who underestimate the public's capacity for the absorption of the *best* there is. And here the blame rests directly with the musical advisers of the leading music publishers and with those publishers themselves. For I am not now speaking of the numberless concerns which treat music publishing as an out-and-out gambling proposition. Even

the legitimate publishers must gamble, some more, some less. And one of their highest moral obligations is to print music that is so good, or is so original, that it merits to be printed, though it may not sell at once, or never in large quantities. The financial risks in such a case are not nearly so high as are those involved in the publication of a long line of mediocre or bad things. For remember this: mediocre or bad stuff demands an enormous amount of money in advertising, in making the people believe that they want it. And if you should succeed, at a heavy price, in establishing that belief, the permanency of it is by no means assured. The superficially attractive or exciting captures the public for a while, and then it collapses, vanishes, is superseded by something new and more attractive or more exciting. Really good music, of a less ostentatious sort, can afford to wait. Someone will find it—and the rest takes care of itself.

Who discovered Dvorak's "Humoresque" or Mr. Rachmaninoff's irrepressible "Prelude"? I never heard of anyone spending large sums of money in advertising either. And they will continue to gladden or awe many a fluttering maiden heart long after all our "tremendous sellers" will have seen the end of a perfect but relatively short day.

Examples like the "Humoresque" and the "Prelude in C sharp minor" should disprove the old postulate that music, in order to sell, must be as easy as possible. I hold the opposite view. In order to sell and to continue to sell, music must be *good* music first and then *not too easy*. I think you will all agree with me that Nevin's "Rosary," twenty-five years after it was written, is still a good seller. That song is not exactly easy. Not everybody can play it by ear and play it correctly. That has been the song's salvation. When the publisher who had accepted Nevin's song was offered the "Stein Song" he rejected it—and I doubt that it was in a clairvoyant moment, when he foresaw the Eighteenth Amendment. We don't know the reasons that made him reject the song. It was accepted by his contemporary round the corner. It was successful. Frederic Field Bullard used to take the royalty checks he received from Ditsons to West Street and cash them in the Boston Music Co. That was his little revenge. I wonder how often he went on that errand? You know perhaps that the original manuscripts of both "The Rosary" and the "Stein Song" are now in the Library of Congress. Since it was for public display and information that I requested the two publishers to let me have the sales figures on these numbers, I am not betraying a secret when I tell you that of "The Rosary" more than six million have been sold and of the "Stein Song," including all the arrangements and dealcoholized versions of it, a grand total of less than 200,000 copies. At first I could not believe it. But it must be clear to all of you as it is now to me—the "Stein Song" is *too easy*, it can be remembered and played *without the notes*, without buying a copy. Most people cannot do justice to Nevin's song without the music. And the lesson is: *don't make it too easy for the public*, they won't thank you for it, but make it *as good, as musicianly*, as you can. That is one avenue to safety, to a safe bet. And popular music has made quite a little headway along that avenue.

The real gamble, the costly experiment, is always the publication of music that does not merit to be printed. In order to prevent this, the musical critic, or rather the critical musician, should be allowed to exercise a still greater influence and prescribe severer restrictions in the publication plans; the "blind hen," and for that matter the "blind rooster," among composers should not be permitted to rule the roost; the publisher should remain adamant in the presence of manuscripts offered by the lady with a social following, by the innocent young thing that is just "bubbling over" with music, by the teacher with a numerous class, by the conductor with a large chorus, by the singer who is going to use that song in the next recital—unless what these excellent people have to offer really *merits* to be put in print for its *own* sake.

My personal experience has taught me, however, that the best intentions and the strictest maxims of a musical adviser can not always prevail. The supposition being that the article of traffic in the music business stands in certain relations to art, *taste* is deemed the deciding factor in judging the product. *Everyone* believing himself endowed with *taste*, music becomes a thing that *everyone* claims to be able to judge and that nearly everyone judges *differently*. The business ceases to be a speculation, based on the soundness or value of an object, but on the effect which that object *may* have on others, the appeal it *may* make to their taste. The laws of supply and demand no longer hold good. All bets are declared fair because of that imponderable thing, the likes and dislikes of man. Guesswork takes the chair and runs the meeting. It is also apt to run the business—in the ground.

Whenever I, simple editor, ventured to express an opinion on matters of a business nature, requiring just common sense tinged with a little shrewdness, I was politely but emphatically reminded that of me, mere musician, insight into the difficult problems of "management" was as little expected as my views on the subject were solicited. On the other hand, when my brother musicians saw that after having been in the business for six weeks I was not fired, they began to credit me with considerable business acumen, and accepted at a proportionate discount my musical judgment. Some of them, no doubt, went a step further and settled it among themselves that mine was what they conceived to be the ordinary dark and deeply scheming soul of a mere publisher—what Beethoven was pleased to characterize as "the arch-scoundrel."

The result of this perplexity was that my voice, both in the council of men of affairs and in the circle of musicians, made itself heard with greater modesty, until it quietly faded out. I was squelched. Learning to my confusion that the business men looked upon me as a tolerably good musician, and the musicians regarded me as an excellent shopkeeper, I took the lesson to heart, fooled them both, and became a librarian.

Perhaps you picture a librarian as a bespectacled animal with ladder-climbing propensities, living on dust. These traits may be true to life, but they are not the whole man. He has moments of exquisite delight, when he may handle some particularly rare and handsome volume. He feels an in-

comparable thrill when he is allowed to place upon his shelves some unique and priceless manuscript. And if in a practical way he can successfully assist some investigator in the search for knowledge, his happiness is complete. Nor is it only the old and obsolete that attracts him. The present and the future are of absorbing interest to him.

In one respect the Chief of the Music Division in the Library of Congress has an unparalleled advantage. Drawing freely from all the music deposits in the Copyright Office of the United States, he is placed at a point from which he can easily survey the trend of musical publication the world over. If there is anyone able to say whither music is going, it should be he.

But the prophetic gift is not one of my accomplishments. Least of all should I venture to predict in what direction music will be lead by the modernistic and futuristic developments that are at present affecting all the arts. Nevertheless, I should like to express the strongest faith in these developments. For, if the librarian's panoramic view of history can afford him any comfort, it is this, that the present never differs very much from the past—if you carefully compare the two—and that the future is not going to differ very much from the present. Hence all you need to do, is to be thoroughly in tune with the present, to feel the rich and quickening zest of your own times, and the past can hold no regrets for you nor the future fears.

There is an impression current that every scrap of music, which a composer or publisher deposits with the Register of Copyright, is preserved for posterity's admiration on the shelves of the Music Division. Heaven forbid such a thing! The shelves—cramped to overflowing as they are—would have long ceased to hold the yearly influx. The estimated count of volumes, pamphlets, and pieces of sheet music in the collection, on June 30, 1926, was 1,007,000. I have worked in the division many times alone, late at night; and walking through the aisles of books and books, and scores and scores, I have often had the sensation as if billions of little noteheads were jumping from every shelf and pursuing me with a silent clamor for a hearing, for a transmutation into sound.

The majority of the material consists, of course, of copyright deposits. Many of them are very valuable, such as the scores of symphonies, operas, or the like. Much of the stuff lies buried there still-born, until some student of the past resurrects it. And it is astonishing what unexpected discoveries are occasionally made. Outside of the musically or historically important material, the bulk of the stuff is of light caliber and little weight. Here a choice, a selective segregation becomes imperative. Not to adopt it, would be folly.

In principle, a librarian is an impartial collector and recorder. He is not chiefly a critic bent upon discriminating between good and bad. He must furnish the historian with a complete palette from which to take his colors for a faithful picture of our musical life in all its phases. There is no need, and no excuse, for laying on the worst colors the heaviest. And for that reason alone it is well to weed out the unworthy—with the safety-check, however, of a liberal tendency to err on the side of leniency and in-

clusion rather than on that of exclusion and severity. This policy explains the fact that, even after selection and rejection, the total of accepted copyright deposits averages a thousand a month. How close this estimate comes to the actual figures can be seen by the number of copyright deposits accepted for the music division during the last year—namely 11,751—and by that of the year before—which was 11,788.

To some people statistics are a bore; others find them fascinating. Although not always dependable, figures have a way of speaking with an authority that nothing else can replace. The interpretation of the figures is the debatable thing. But about the figures I want to cite, there can be no two opinions. Their meaning is plain and simple.

For the fiscal year ending June 30, 1925, the total number of accessions to the music division was 15,291. This comprises music and books on music. Of this number, 10,315 were copyright deposits of musical compositions, designated by the Copyright Office as Class E. And of these again probably one-fourth consisted of foreign publications; so that of current American music publications approximately 7,500 were taken into the Music Division in the course of one year.

Now the total number of copyright entries in class E alone for that period was over 25,000. This means that about 15,000 compositions were rejected. Practically all of them were domestic products. So that we have about 7,500 American music publications which were accepted, against over 15,000—or twice as many which were discarded. These 15,000 publications represent a net loss, a clear waste. And many of them are worse than waste; they are evidence of the criminal practices of "musical moonshiners" and "song sharks," who fleece the poor and credulous by raising false hopes of quick and easy gain, or by catching ignorance in the net of vanity.

Some of our American music publishers today are doing remarkable things; they are bringing out fine music in splendid editions. They show that they follow an ideal. They refrain from prostituting music for the sake of sordid money-grabbing. Theirs is the nobler striving for better music, for purer art. They offer encouragement to native composers. With business acumen they combine imagination and daring. But, by and large, there is still too much duplication, too much injudicious competition, too much faddism. And above all things there is still too much printing and publishing of stuff that is of no earthly value to anyone, except perhaps as it flatters the conceit of its makers.

Let me disabuse your mind if the figures I have quoted to you should have raised in you the belief that one-third of all the music published in America consisted of gems and gold. Out of the 7,500 American copyright deposits passed into the Music Division in one year, you could safely drop another three or four thousand without losing a single composition of distinction or usefulness, of permanent or even temporary value. And so we are pushed to the conclusion that about 80 *per cent* of the music published in our country is *worthless trash*. And not only worthless but *harmful* trash; for a great deal of it acts like a poison that *devitalizes* us musically, that *retards* the musical advancement of our nation.

This is only one phase of our musical life; but it is symptomatic. And the symptoms are not precisely reassuring. I do not believe that a national board of music censors would really be of much help. Perhaps by stamping upon all the good music reviewed by them the seal of their approval, they might with a distinguishing mark set visibly apart the commendable from the inexcusable. They would *prescribe* rather than *proscribe*. But the apparatus for such a control would be too unwieldy, too cumbersome. And furthermore, there is in us all a deplorable unwillingness to follow prescriptions, to take our medicine.

The remedy must come from *within*, not from without. Reform must proceed more subtly, must be planted more deeply where it has already taken promising roots. Our salvation lies not with a few music teachers whose yearly earnings exceed those of the President of the United States; our musical life will not be materially enriched by a few more virtuosos. Our hope in the musical advancement of our nation rests upon the advancement of the great mass of humble, conscientious, well-trained music teachers to whom is entrusted the musical education of the young and the youngest. Their trust is a sacred one. They must see it as such, and as such administer it. Only so can we advance from the rank of the most music-loving people to that of a really musical one.

You, the music supervisors of this country, are the *national board of musical censors*. You are the *most influential critics* we have. Act as such, act as "*czars*" of music. Yours is the duty to *cleanse* music, to *enrich* it; make of it a *cult not a commodity*; treat it as a *mysterious source of beauty and inspiration*, not merely as a subject in class that can be disposed of with a set of *questions and answers*. And while you are teaching, never stop learning. The more we know, the better we recognize our ignorance. Confessed ignorance drives us upward and ahead. Pretended learning chains us to the bottom and keeps us in the rear.

Upon you, the leaders of youth, depends the shaping and determining of America's musical future. Yours is the heavy responsibility, but also the *golden opportunity*. And to the question: "Music, whither goest thou?" I seem to hear her answering, with a wistful smile: "Wherever the teachers, the great mass of humble, indefatigably and intelligently progressive teachers, guided by the music supervisors, will lead me."

MUSIC APPRECIATION CONTEST

Directed by MARGARET LOWRY, *Kansas City, Missouri, Chairman of the Music Appreciation Committee*

Program played by Kansas City Little Symphony Orchestra,
N. DERUBERTIS, *Conductor*

QUESTION BLANK USED IN CONTEST

- 1a. The orchestra will play four marches, one of each type listed, but not in the order listed. After listening, number them in the order in which you think they are played.

Toy March.....
 Soldiers' March.....
 Processional.....
 Funeral March.....

- b. The orchestra will play six folk melodies. Write in the correct space the name of each song and the name of the country to which it belongs.
- 1
 - 2
 - 3
 - 4
 - 5
 - 6
2. You will hear five dances, each of which is a waltz, minuet or gavotte. Write the name of each dance in the correct space.
- 1
 - 2
 - 3
 - 4
 - 5
- 3a. *Ländler*, by Mozart. You have discovered that in many compositions tones are grouped into musical sentences. As you listen to *Ländler*, by Mozart, put a cross on your paper each time you hear the end of a sentence. At the end of the composition give the total number of sentences which you have heard.
- b. Gypsy Rondo, by Haydn. In any composition which is called a Rondo you may always expect to find one most important tune which appears several times. As you listen to the Gypsy Rondo count the number of times you hear the tune which Haydn has used most frequently.
4. From behind the stage you will hear several short pieces played by different instruments. Write down the name of the instrument which is playing, the family to which it belongs, and the name of the composition.
- 1
 - 2
 - 3
 - 4
 - 5
 - 6
 - 7
 - 8
 - 9 & 10.
5. The orchestra will play two pieces of descriptive music. After listening carefully to the first number, write the name which you think best suits this music and give briefly your reasons for selecting this name.
 Do the same with the second number.
6. The orchestra will play the *Spanish Rhapsody*, by Chabrier, for your enjoyment; this is not a contest number.

COMMENTS AND ANSWERS TO QUESTIONS

- 1a. The marches were played in the following order:
 1. Grand March from Aida, Processional.
 2. Funeral March, by Chopin.
 3. Toy March.
 4. Soldiers' March from Faust.
 - b. Ten representative folk tunes had been prepared for the contest, of which six were used. A memory contest. The songs were:
 1. Song of the Volga Boatmen.
 2. Irish Tune from County Derry.
 3. Santa Lucia.
 4. Sweden, Distant Sweden.
 5. All Through the Night.
 6. Nobody Knows the Trouble I've Seen.

(Each item in this question is worth two points).
 2. The children were asked to identify merely the dance type, not the composition or the composer. The following numbers were used:
 1. Gavotte, Bach.
 2. Minuet, Haydn.
 3. Minuet, Bach.
 4. Gavotte, Beethoven.
 5. Waltz of the Flowers, Tschaikowsky.

(Each item in this question is worth four points).
 - 3a. *Landler*, by Mozart. This composition contains twelve sentences, the coda being omitted.
 - b. *Gypsy Rondo*, by Haydn. The first violin section played this theme four times before the test began. The theme appears eight times.
- (Each item in this question is worth ten points).
4. The entire orchestra left the stage; from behind the stage snatches were played by various instruments. Only the name of the instrument was taken into consideration in the grading, although the names of the families and of the compositions were to be given.
 1. French Horn—Brass—Mignon.
 2. Bassoon—Woodwind—In the Hall of the Mountain King.
 3. Clarinet—Woodwind—Oberon Overture.
 4. Flute—Woodwind—Dance of the Reed Pipes.
 5. Oboe—Woodwind—Finale, Fourth Symphony, Tschaikowsky.
 6. Cello—String—Unfinished Symphony.
 7. Trumpet—Brass—Triumphal March, Grieg.
 8. Trombone—Brass—Spanish Rhapsody, Chabrier.
 - 9 & 10. Viola and English Horn—String and Woodwind—In a Village.
 - 5a. MacDowell's "To the Sea" was played. The best names given this number in the contest were: "The Coming of the King of Thunder"; "The Sea"; "The Roaring Water"; "The Roaring Sea."
 - b. Debussy's "Golliwog's Cakewalk" was played. The best name given this number in the contest was: "Dance of the Unreal People"; this

comment was made: "It is too light for real people, too heavy for fairies, but mysterious."

The Individual prize, an Orthophonic Victrola given by the J. W. Jenkins Sons Music Co., was awarded to William Beams, Muskogee, Oklahoma.

The Elementary School Prize, a Cello given by the J. W. Jenkins Sons Music Co., was awarded to the Lincoln School, Oklahoma City.

The High School Prize, an Orthophonic Victrola given by the T. E. Swann Co., was awarded to the Woodrow Wilson Junior High School, Tulsa.

THE MAGIC POWER OF SCHOOL MUSIC

DR. A. E. WINSHIP, *Washington, D. C.*

From six to sixteen years, children and youth need an atmosphere for learning and living as much, to say the least, as they need facts and processes.

In midwinter, 1925, New York City had three heavy snow storms in quick succession and there was no attempt made to keep any but the much used side streets clear so that when the storms ceased the ice was packed so hard that it had to be cleaned up with pick-axes by day laborers, requiring three weeks and costing \$3,500,000. If New York could have had the atmosphere we had a little later in Louisiana the ice would have disappeared in a few hours at slight cost. There is a magic power in the atmosphere in learning and living that is as vital a factor in school as a psychological pick-ax.

In Revere, Massachusetts, is the only public school in America that is named for Louis Pasteur. When we visited that school for the first time we said to the Superintendent of schools, "It must have been named by a physician." He replied, "It was named by a letter carrier who is chairman of the School Board." Later this letter carrier told us that when he was a school boy in Bangor, Maine, a local physician gave a lecture to the school on Pasteur and he was so fascinated by it that he planned then to get on a school board some time and name a school for this hero. He was fifty years old when he did it, *but he did it*. The atmosphere of that local physician's talk about Pasteur stayed by him for many years and influenced his reading, his thinking and ultimately his action.

Music is the one school subject that can naturally and easily provide an atmosphere for learning and living, and when one needs music he needs it more than he needs the list of irregular verbs. When passing a country graveyard on a moonless night if one hears something moving in the bushes he does not recite the multiplication table but he will try to whistle if he never did before. "Whistle to keep one's courage up" is a time honored phrase.

A well-known book agent tells of a scheme of his associates to discomfort him by having a clergyman ask him to return thanks at a public dinner, but he promptly replied, "I only pray when I am scared." Music has a mission all its own, creates an atmosphere that can be created in no other way.

Nothing is associated with Heaven except music or beauty and glory of some kind. There is nowhere a suggestion of tests and measurements for an Intelligence Quotient in relation to one's fitness for Heaven. There are hours in one's learning and living when there is need of an atmosphere that lifts one emotionally. Life has a superabundance of problems but socially and civically there is need of mental rest as there is physical rest, and music seems to be emotionally what sleep is physically.

There are three requirements of Heaven here and hereafter. Rhythm, melody and harmony, and the only thing in the curriculum that magnifies these three is music, not mere incidental singing, much less mere drill on the scale.

Fifty years ago, H. E. Holt captured conventions by using his left hand as a staff, indicating the notes by the right hand. A one-armed music teacher applied for a supervisor's position and was asked if he used the Holt system. He said, "Yes, as well as I can with one arm."

When we see a curriculum created by pick-ax professionals we know that there will be two and a half hours for traditional subjects, an hour and a half for propagandist subjects and a quarter of an hour for learning music.

Fortunately there are wonderful demonstrations of the magic power of school music. There is an atmosphere in school music that produces music supervisors in practically every city in the United States who stand infinitely higher, professionally, than supervisors of traditional subjects, than of propagandist subjects, even.

We have seen thousands of school boys and girls taught by several different assistant music supervisors brought together in a vast group out-of-doors with the city supervisor, who had never taught any of them directly, and with no rehearsal, produce an effect that was magical.

At the Dallas meeting of the Department of Superintendence there was a demonstration never dreamed of before. Two hundred and sixty-eight boys and girls from thirty-nine different States with fifes and drums, with trumpets and various other wind instruments, with string instruments and reed instruments, with a concert master in her teens from Richmond, Virginia, directing two hundred and sixty-eight instruments from one hundred and fifty different schools, playing brilliantly as though they had played together for years, although no ten of these boys and girls had ever played together before and had had very little rehearsal.

The basis of all music is *rhythm*, and every one can have rhythm in his soul, on his tongue and in his feet. No one is born so devoid of rhythm that he cannot attain it so that it will be a life possession. A young man who had never felt rhythm from ears to toes, was in the army for a few months with the drill master ever after him and for sixty years afterwards that man was never out of step with any one, would not walk with any one whose pace was so erratic that no one could keep step with him. There are city schools that have all children six years old masters of rhythm.

Not everyone can thrill an audience with *melody* but there was never an audience that could not be thrilled by melody, never any one who can be

in an audience at a critical hour and not catch the thrill of melody. Appreciation of melody is as possible as perfect rhythm.

Harmony is indispensable in music, but the world has produced few masters in the creation of harmony. There has been but one Beethoven who is thrilling a million more people today than in any day when he was alive, only one Mozart, only one Bach, Haydn, von Weber; but millions enjoy the harmony of these masters of harmony.

The foundation of civilization is having every one yielding to the necessity of keeping step socially and civically, industrially and commercially. There is no high attainment in civilization that does not get the thrill of enjoyment through melody that stirs every fiber of achievement in the triumph of musical achievement.

It is a hundred years since Beethoven ceased to create masterpieces but it is less than a decade since it was possible for a million auditoriums, concert halls, and school and homes to have the perfection of every tone of every masterpiece created through harmony by the few masterful geniuses of the world.

There is a magic power in school music that the professional pick-axer does not discover. This has been demonstrated over and over again, but the most wonderful demonstration that I have known is at the Porter Rural School, five miles from Kirksville, Missouri, in which Mrs. Marie Turner Harvey in twelve years demonstrated the greatest rhythmic personality in one hundred per cent of the children, the highest social and civil melody, and the creation of the noblest community harmony through a rural school that has never had forty children at any time in the twelve years.

MEMORIAL ORGAN DEDICATION PROGRAM

PALMER CHRISTIAN

Assisted by the Mixed Glee Clubs, Tulsa High School

GEORGE OSCAR BOWEN, *Director*

The Chimes

Choral Salutation *Gaines*

THE GLEE CLUBS

Presentation of Memorial Organ, from Graduating Classes to the Board of Education

Scott Sappenfield, representing the Class of 1924

Acceptance and Presentation to the Music Department as Custodian

Raymond Courtney, President of the Board of Education

Acceptance for the Music Department, and Dedication

George Oscar Bowen, Director of the Music Department

RITUAL OF DEDICATION

Chairman: We are assembled here in the name of Music.

Audience: *Attune our hearts to all harmony.*

Chairman: We come to dedicate a new spiritual influence within these walls.

Audience: *Let there hover over this gathering a spiritual atmosphere, that a vision of this influence may be given us.*

Chairman: Those who live in the presence of Music, such as this instrument can give forth, will grow in noble emotions.

Audience: *And noble emotions produced by good Music will bring noble results that know no end.*

Chairman: May our souls be in accord with the soul of the one who brings forth this first message of joyous and uplifting Music.

Audience: *That the spirit of appreciation thus created may carry to our minds and hearts the various messages that Music has for each of us.*

Chairman: To the uplift of heart and mind that comes with the concord of sweet sounds; to the peacefulness of spirit that comes with the harmonious blending of many notes; to the spiritual inspiration that comes in response to good Music:

Audience: *We dedicate this organ.*

Chairman: To the cause of community interest that binds hearts together in fellowship; to the progress of civic righteousness that grows through inspiration of the heart, to the development of culture that creates finer and deeper emotions:

Audience: *We dedicate this organ.*

Chairman: To all that inspires reverence for the good, respect for the true, and appreciation for the beautiful; To the good, the true, the beautiful:

Audience: *We dedicate this organ.*

PROGRAM

Concert Overture in C Minor	<i>Hollins</i>
Song of the Basket Weaver	<i>Russell</i>
Minuetto Antico e Musetta	<i>Yon</i>
Sportive Fauns	<i>d'Antalffy</i>

MR. CHRISTIAN

CHORALE—Sleepers, Wake	<i>Bach</i>
When the Sun Had Sunk to Rest	<i>Old English Noel</i>

THE GLEE CLUB

Toccata, Adagio and Fugue in C	<i>Bach</i>
LARGO } Concerto in D	<i>Vivaldi-W. F. Bach</i>
ALLEGRO }	

MR. CHRISTIAN

Beautiful Savior	<i>Christiansen</i>
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THE GLEE CLUB

Improvisation on a Familiar Hymntune	
SCHERZO—"Storm King Symphony"	<i>Dickinson</i>
LIEBESTOD—"Tristan and Isolde"	<i>Wagner</i>
The Swan	<i>Saint-Saens</i>
Rhapsody Catalane	<i>Bonnet</i>

MR. CHRISTIAN

VOICE TRAINING IN THE HIGH SCHOOL

GEORGE OSCAR BOWEN, *Director of Music, Tulsa, Oklahoma*

One of the most important if not the most important objective of the Supervisor, or teacher of Music, is, or should be, the conservation of the voices of the children. From the kindergarten, through the primary schools, and into the Junior and Senior High Schools, one aim should stand out pre-eminently above all others,—to teach children to sing. It is, therefore, important that the voices be trained to function properly. In making this statement I do not intend to belittle or minimize the value and importance of instrumental music, music appreciation, and other phases of our work which are important. Speaking on another occasion I would be glad to champion either, but my subject today has to do with voices and voice training, particularly as applied to the senior high school.

We are all agreed that when sound ceases to be agreeable to the auditory senses, it ceases to be musical. Possibly you may think that I have in mind now the jazz band, with its whining saxophones, shrieking clarinets, tinny-horn trumpets, rattling "traps," and various other noise making devices incidental to such an ensemble, and all masquerading under the sacred name of Music. But I do not refer to these, loathsome as they are, for my own ears have been even more disturbed and shocked by the sounds which I have heard from the throats of little children. To me nothing is more distressing than the vocal utterances of girls and boys in first, fifth, eighth or twelfth grades, who, under the guidance of an ignorant or careless teacher are indulging in so called "heartly singing"; just singing for the pure delight they get from it. The rigid jaws, half closed teeth, strained neck, throat and face muscles, slouchy sitting posture, impure vowels, all of which are conducive to vicious uses of the vocal organs, are close rivals of the most ribald jazz orchestra. Furthermore, the harmful influence which it wields over musical culture and appreciation in a community, are far greater than the jazz band and orchestra. *When the voice ceases to utter beautiful sounds, it ceases to be beautiful, and no longer sings.*

It was my privilege to conduct voice classes in the Northampton, Mass., high school some twenty years ago, and again for four years in the Ann Arbor, Mich., high school over a period of four years just preceding my coming to Tulsa. Those years of experience made it very clear to me that certain phases of voice training may be taught as well, if not better, in classes than individually. For a number of years we have all followed more or less closely the development of class instruction in the different phases of instrumental music and have seen the rapid strides that have been made, making it possible for a greater number of boys and girls to have the advantages of instrumental music lessons than would have been otherwise possible. The value of the class lesson, and the rapid progress made by the students, may be attributed, at least in some measure, to the element of competition and comparison, which always helps to motivate a subject; but more especially is class work valuable and successful, because each student has opportunity to learn to differentiate between what is good and that which is

bad. It is not difficult for even the layman to tell the difference between good and poor tones, and most of our criticism of singing is based upon individual likes and dislikes; but to say why the tone is poor, and provide a remedy for its correction is another matter. This is what the members of a voice class may learn to do, to a considerable extent, and its help to each member is of inestimable value in mastering his own difficulties. To accomplish this, the teacher must know his work thoroughly and the class composed of girls and boys with serious intentions, at least for the time being. There are tremendous possibilities and opportunities in this field of work.

To what extent should the voice of the high school girl in her junior or senior year be trained, and what vocal developments may be expected from the average student? Briefly, with proper training, everything that may be expected of the adult may be realized in the high school girl of 17 or 18, who has reached the average physical development, in so far as her physical, mental and emotional maturity will function. We may not expect the same maturity of tone, and to crowd or force a young voice is nothing short of criminal. The depth and breadth of emotional expression in song interpretation may not be as mature; but in tone production, breath control and support, resonance, diction, etc., a high grade of development may be attained if the student is serious and the teacher competent.

One of the most vicious practices in our school work lies in allowing and even encouraging young singers to force their voices. *Sing louder*, is frequently heard among leaders of young singers. They should be shot at sundown! Don't wait until morning!! Would that there were more singers among our great adult artists to set the proper example for our young people! For years I have advocated the singing of oratorios by high school choruses, which has been as strongly condemned by others. At the same time, I have advised high school students not to sing the same or similar works with adult choral organizations, knowing that when singing beside the adult, the young singer tries to make as much noise as the 250 pound soprano, or basso, beside whom he is standing. On the other hand, under proper guidance, these younger singers will not react in the same way when singing with a large group of other singers of their own age and with a similar vocal equipment, whose tone color, quality, weight and volume are practically the same.

In our voice classes we do not, therefore, strive for quantity, but rather try to develop first in the minds of the pupil the proper conception of a good pure tone, and be content for nature to take its course in the matter of quantity. Furthermore, at the start we do not train these young voices as sopranos or altos, but rather try to lay a foundation through a proper use of the middle register, and allow each individual voice to seek its natural *tesitura*, range and color through a natural growth and development. Some of these young ladies will show you voices of pronounced lyric quality, but which may eventually become *coloratura* or dramatic. None of them possesses as yet, the deep, rich coloring and quality of the true contralto which

is so rare, and most of them are yet in the mezzo class, showing little color or definite quality.

It will not be possible in the time allotted to me this morning to explain or prove everything that I attempt to do, except as I may be able to demonstrate through these young ladies. Some of our efforts are crowned with success, others are not, and I do not claim to be the ultimate oracle in this matter.

ORGANIZATION

A word about our plan of organization. Generally speaking we limit this class to Junior and Senior girls, who possess at least fairly good voices, and who seriously desire to improve them. Physical development enters into the requirements to some extent, and the students must possess sufficient gray matter to enable them to secure good grades in other academic subjects. Occasionally one of the other type gets in, and in such cases we do not allow them to make a failure a second semester.

We accept members at the beginning of any semester, up to a limited number. This class of 20 is a little large. Sixteen is an ideal number, allowing more individual work. This class is composed of some students who have been members but 5 weeks, others starting a second semester, some a third semester, a fourth and a fifth semester. Why a mixed class of this type? I believe in it because the new members learn rapidly from the old, first from hearing their work, and secondly, the older members work individually with the new. Also, those who have been in the class longer and have attained some proficiency, are benefitted by the opportunity to hear and criticise (constructively) the first efforts of the new members.

BREATHING

Believing that the foundation and first requisite of all good singing lies in an adequate and correct breath control, our very first lessons are devoted to definite instruction and practice in this phase of the work. I try to show the class why *Clavicular*, or high chest breathing is not adequate, in that it prohibits the use of other control muscles than those of the chest and back, and makes for a rigidity about the neck and shoulders. Also, that *Lateral*, or side breathing, flattens the chest and diaphragm, and prohibits control through the abdominal muscles. Again, that which is classified as *Abdominal*, and frequently mistaken for *Diaphragmatical* breathing, is most injurious to the health, through a depression of the vital organs; it flattens the chest, and in addition does not admit of good control. Correct breathing and good control do not guarantee good singing, but there can be no good singing without them.

INHALATION

Seldom do two people agree exactly on the proper procedure in these important matters of *Inhalation* and control of *Exhalation*. Obviously the body must not be too rigid, and yet certain muscles must be firm in order that they may not collapse suddenly, and thus lose control of the breath emission. I instruct my students to *breathe deeply, filling the lower, as well as the upper lungs, pressing the Diaphragm (pit of stomach) out and downward, getting*

the breath well under the floating ribs under the arms, and contracting the muscles of the abdomen. This, I believe, is proper inhalation.

EXHALATION

Still more difficult is the control of the exhalation of the breath, upon which depends the finished product—tone. Exhalation is controlled by the receding and tensed abdominal muscles, the muscles of the sides, back and chest; in fact a coördination resembling the working together of the various parts in a piece of beautiful machinery. Our instructions are to *let the breath start from below the Diaphragm (pit of stomach), and flow freely, without being held back; controlled particularly, and consciously by the receding abdominal muscles.* The chest will expand and rise, but should not be raised consciously, as in chest breathing. *The Diaphragm should remain in the lower and outward position as long as possible. Rigidity should be avoided,* the only muscles approaching rigidity being the abdominal muscles and the diaphragm, and this rigidity is more like that of the inflated auto tire, than like the rigidity of iron.

TONE PRODUCTION

What is Tone? Can you agree with me that *breath becomes tone after it has passed over the vibrating vocal chords?* The particles of air set in vibration by the vocal cords pass into the resonators, cavities of the mouth and head, where they are reinforced, gathering strength and color. Please do not ask me to discuss this more fully because of a lack of time.

In the class we learn that if we form a vowel, think a pitch, and release the breath simultaneously, this will set the Vocal Cords in vibration, and produce pitch, or tone. Our minds, however, are kept as far as possible away from the throat, where the vocal cords are located, and concentrated upon the beginning—the source of breath, and the end—the resonance chambers in the head.

PITCH

Pitch gives us one of our most difficult problems. The high tones in the song are “mental hazards” to singers, as the brook and sand-pit in the fair-way are to the golfer. Sopranos and tenors feel that they must stretch up for the high ones, and contraltos and basses must strain downward and squeeze them out.

Pitch, first conceived in the mind, is produced in the Vocal Cords. This, and little more, is the function of the vocal cords. All forcing, stretching, pinching and crowding only put obstructions in the way of the natural production. We try to *keep the muscles of the neck, throat and shoulders relaxed; think straight ahead, not up or down; keep on a level with our tones, and trust that the little Vocal Cords will perform their natural function,* and let us sing. The highest and lowest tones in the voice should be as easily produced as those in the middle register, *provided the breath is kept flowing in properly regulated quantities.*

RELAXATION

Much is said about Relaxation in all forms of physical exercise, and nothing is more important to the singer than to be able to relax the muscles about the shoulders, neck and throat. The stiffened and unruly tongue; curbed chin or stretched neck; depressed, raised or fixed larynx; skinning the lips from the teeth and other facial contortions; rigid neck; high shoulders and chest—all put obstructions in the path of the tone, which, when allowed, flows freely and naturally.

To relax a rigid muscle it must be stretched—allowed to go back to its normal position—stretched again and again, until all of the kinks are taken out. The muscles of the neck, throat, chest and shoulders are all connected directly or indirectly with the larynx—the Voice Box—and this important organ must be left free to act naturally.

RESONANCE

The beauty and power (carrying quality) of the tone are largely dependent upon the course taken by the vibrating particles of air *after* leaving the vocal cords. Mr. Clippinger, in his excellent book on "*Collective Voice Training*," says: "The term resonance always implies another body or cavity vibrating in sympathy with the initial vibrations." Therefore, if the path of the vibrating breath be unobstructed and allowed to follow nature's course into the resonators, the cavities of the mouth and head, the desired reinforcement will result, without which the voice would have little or no musical quality."

The head and mouth cavities are separated by the hard and soft palates. Following the upward course of the breath after leaving the larynx, it travels through the comparatively small passage or "flu" back of the soft palate, or Uvula, into the Nasal Pharynx, or nasal cavities of the head.

VOWEL FORMATIONS VS. PLACING

Along with this discussion of Resonance we must discuss so-called Voice Placing. Placing implies putting a thing in a fixed position. The student is exhorted to "place the tone in the head"; "place the tone forward in the front of the face"; "direct them to the nasal cavities," and in making this attempt to place, put or throw the tone to a definite place or spot, so much rigidity is induced as to defeat the purpose. *The conscious act of placing, or putting the tone into the head, is impossible;* but if *allowed* to take its natural course, it must go into the nasal cavities.

May we not replace the term Placement with Formation, as applied to Vowel Formations? Purity and freedom of tone, and correctness and beauty of speech, so much depend upon pure vowel formations, that almost the entire problem of resonance is solved when we have pure vowel formations, plus good breath control.

PART II—THE GLEE CLUB

I believe that it is customary in some schools to open the Voice Classes to all who may desire to elect it. This I believe is a mistake, for while some

benefit may be derived by all members, those with a more unusual talent will not receive the help that they should have. Many boys and girls enjoy singing, in a general way, who are not particularly interested in a complete and thorough development of their singing voices. To these the Glee Clubs are open, and a much larger number may be encouraged to register for it.

An ideal number for a girls glee club is 40 members, but we have so many applicants, and so many excellent voices for that type of work that I have found it almost impossible to keep the number below 60; in fact there are this semester 64 in the Advanced Girls Glee Club, with two Elementary Girls Glee Clubs looking forward to another year when they hope to be promoted.

Requirements for membership are rather high. They include:

1. One year in Elementary Glee.
2. True singing voice of good quality.
3. Some reading ability and able to carry accurately the part assigned.
4. Personality and good character. (No "flappers" allowed).

Our work is based upon the supposition that all have elected Glee Club for serious work; to study the best type of music and to sing *just a little better than any similar group in the world*. You see we do not hate ourselves. We believe in ourselves, each other, and the ability to attain a high standard of excellence.

Early in the semester we spend some portion of the daily rehearsal period on fundamental voice building, similar to that employed in the Voice Class, but in a less individual way. While we do not aim to make each voice perfect, we try to eliminate from all voices any objectionable sounds which might spoil the ensemble of the entire group.

INSTRUMENTAL CLINIC

MILFORD L. LANDIS, Tulsa, Oklahoma

The history of our band system goes back to the last school year. Just what we did or did not do may be enlightening to some of you. I would like, therefore, to hurriedly summarize our activity in this field up to date and then we can safely proceed with the program.

In September of 1925 a bulletin from the Director of Music was issued to all of the platoon schools having from the 5th to the 8th grades inclusive. This bulletin announced the fact that we were prepared to offer free class lessons on wind instruments to all children who would provide themselves with the necessary equipment and who could pass a satisfactory test or examination, which was to determine their mental and physical fitness for the instruction to be offered. In addition to passing the bulletins to the children in their various rooms, we appeared before several assemblies of the school to be canvassed and with several of the most common instruments, made talks and demonstrations to these groups and invited those interested to present themselves for the tests.

Several weeks later, after the idea had thoroughly saturated, the bulletins were returned signed by the parents, containing an agreement to the

effect that if the child was selected for the classes, an instrument would be provided, home practice of at least a half hour each day would be insisted upon, and that those students so instructed would appear in their various musical groups on school programs when requested to do so.

In the meanwhile, all local musical instrument dealers and several locally unrepresented music instruments manufacturers were informed about the steps we had taken to introduce the work in the schools and were given approximate figures as to the probable enrollment and need for instruments. They were asked to submit prices for their various lines of instruments on the basis that a school purchasing committee would be formed which would make contracts for a majority of the purchases.

After these prices had been received and had been tabulated so that no dealers were mentioned, the prices and outstanding qualities or defects of the various lines were submitted to a committee composed of the principals of all schools in which the instruction was to be given, the Director of the Music department, our orchestral director and myself. This committee then decided to recommend a certain make of instrument. This decision covered the two common fields, reed and brass instruments.

We had examined all of the applicants in the meanwhile and were now ready to issue the second bulletin which was directed to the parent of each individual pupil who had been examined. This bulletin informed the parent that the child had been found fitting or wanting as the case happened to be and requested that that parent attend a meeting in the school which that child attended. I want to digress here for a minute just to call attention to the fact that while the tests and examinations were conscientiously made, they were ever so faulty in many cases. Since then some new plans have taken form and I will have more to say of them later.

At these meetings with the parents, the tests and examinations were explained; the reasons for having advised the study of a certain instrument were outlined. I should have mentioned that in the first bulletin, the parent was asked to state the instrument which the student preferred or the one which the parent wished the student to study. The second bulletin to the parent advised them whether the chosen instrument was considered advisable and if not, what instrument was considered best. The information of the purchasing committee was explained. The purchase plans were discussed. Prices were quoted on those instruments which the committee had decided to recommend. Both cash and installment prices were quoted. All parents were invited to participate in this mutual buying scheme for the reason that a saving of an appreciable percentage was possible. Those who did not elect to join in this plan, we informed that an instrument of a grade which would satisfy the instructor would have to be provided as a contingent precedent to having the child enter the class.

At these meetings and later parents signed a contract which was drawn up by the committee and which was satisfactory with the successful bidder, agreeing to buy and pay for an instrument described in the contract. These contracts were then turned over to the music house having submitted the successful bid and in due time the instruments were received and tested.

About 150 children in 10 grade schools enrolled for the lessons and classes were begun about December 1st., 1925. Each student was required to purchase an instrument book. Cornets bought the Herbert Clark Book I; Clarinets bought the Roy M. Miller Clarinet book; Trombones bought the Thos. H. King Thorough Trombone Method. Melophones used cornet books. There were very few saxophones. With this equipment and a music stand, they were given one lesson each week, grouped in instruments of the same kind: clarinet class, cornet class, trombone class, and melophone class. After they had gotten some idea as to tone production and after the storm of the holiday vacation had passed, they were asked to get the Universal Teacher by Maddy and Giddings and were regrouped, all instruments in the same class, the size of the class being the only criterion. This plan gave each group more time.

This work together with two bands in the high school was about all one teacher would dare attempt therefore no bulletins were issued at the beginning of this year. The music teachers in the Junior High Schools announced at the opening of school that classes would again be formed but each student was left to the dictates of his own conscience as to what instrument to buy and when they presented themselves for lessons they were a motley crew. There were not so many as the year before and the care in selecting the right kind of instrument, not the make, but the kind, was very much in evidence.

We have gone on with the work however in just about the same way, only that now the work is centralized in six Junior High Schools and the Senior High Schools. The last year groups were named a band and the beginners an instrumental class. In some of the schools there were only a few and in other schools too many instruments of the various kinds. This resulted in very poorly balanced ensembles. Thus far our board of education has not bought any of the instruments for the Junior High Schools which are necessary to complete the instrumentation. We have had to get along with such bands as could be created from cornets, clarinets, trombones and a melophone or two. We hope for these school-owned instruments. We want basses, baritones, drums, cymbals, bassoons, oboes, saxophones, cellos, string basses and other things too numerous to mention!

Our program in the Junior High Schools calls for an activities period that is so arranged as to permit me to visit all of these schools once or twice weekly. I meet the group which should be a band twice weekly and the instrumental classes once weekly. Our Advanced band in the senior high school meets daily and our elementary band three times a week, being a combination course with Physical Education. With this arrangement, all band instrument instruction is given at a time that is provided for that purpose only, and during school time. Last year, of course, when we still had the grade schools and the 8-4 plan, our students came to us from some other class, meaning that they missed one regular lesson in a certain subject each week.

Just recently, this school year, it was decided advisable to offer these lessons to 5th and 6th grade students in free classes to be conducted on Saturday mornings. It is with this group that our programs will commence this afternoon.

I would not feel satisfied to begin without doing just a little theorizing and this seems to be the appropriate time for it.

If asked where to begin wind instrument instruction, I believe I would have to draw the line sharply at the 5th grade. No earlier, and certainly as little later as possible. Reasons for this are too common to need to be mentioned here.

The matter of the mental and physical qualifications of these students has received much attention apparently, but few of us are willing to detail the procedure. This is a matter that rests heavily with me just now and I had hoped that I might have something a little more concrete to offer, but I must content myself with theory only. I have just completed a hurried survey of Dr. Carl Seashore's wonderful book, "The Psychology of Musical Talent" and have just received The Kwalwasser-Ruch Tests of Musical Achievement. To get to my point in a hurry, I want to say that I will try another year to test each student for his musical talent with the Seashore tests and follow that with the Kwalwasser Achievement test and then a minute examination for physical qualifications. And in answer to the question, why all the tests, I must say, so that I will be spending my time most economically so far as the board of education is concerned and most effectively so far as the student is concerned. Certainly we are agreed that instrumental instruction in the public schools is only for those who are especially talented. There are some that would never learn to manipulate an instrument either to their own satisfaction or to the satisfaction of some one else, and teaching time spent on such pupils is simply taking it away from the more fortunately endowed.

I want to stress here also my firm conviction for the necessity of frequent regrouping of students in order to keep all students constantly working at their highest level of achievement.

There are many other matters that I hope will be discussed here by more qualified speakers before our clinic closes; so I close with just one more appeal, the one which I feel now is of most vital importance to instrumental people; the one which kept music in schools in the dark for 50 years; the one which is bound to do the same for instrumental music unless we profit by the experience of our vocal colleagues and come soon to a *Standardization of Instrumental Instruction in the Public Schools*.

CONCERT

By the

SOUTHWEST HIGH SCHOOL CHORUS

GEORGE OSCAR BOWEN, *Director*

and the

SOUTHWEST HIGH SCHOOL ORCHESTRA

N. DERUBERTIS, *Conductor*

Overture, "Marriage of Figaro".....*Mozart*
The Orchestra

Unfold, Ye Portals (Redemption).....	<i>Gounod</i>
The Chorus, Orchestra and Celestial Choir	
First Movement, Unfinished Symphony	<i>Schubert</i>
The Orchestra	
Out of the Silence	<i>Galbraith</i>
Listen to the Lambs	<i>Dett</i>
The Chorus	
Minuet for Strings	<i>Bolzoni</i>
Hungarian Dance No. 5	<i>Brahms</i>
The Orchestra	
Requiem	<i>Bantock</i>
Out Where the West Begins	<i>Gaines</i>
The Chorus	
Farandole, L'Arlesienne Suite	<i>Bizet</i>
The Orchestra	
Hallelujah Chorus (Messiah)	<i>Handel</i>
The Chorus and Orchestra	

PROGRAM BUILDING IN JUNIOR HIGH SCHOOLS

WILL EARHART, *Director of Music, Pittsburgh, Pennsylvania*

If my subject implies building the junior high school program in general I must confess myself incompetent to speak on it. That is a highly technical piece of work which I resign without regret to the assistant principal of the school. For very cogent reasons I therefore interpret the subject as building a music program for, or endeavoring to insinuate a proper music program into, the general program; and I shall discuss this effort as it has come under my attention in Pittsburgh.

Charles Lamb said that sentimentally he was disposed to harmony but organically he was incapable of a tune. I sometimes think that this is the condition of the program builder. We find no lack of heartfelt approval for music on the part of the educational administration; but when it comes to a schedule he seems organically incapable of giving music place.

The program given in the Research Council Bulletin on Music in the Junior High School, as restated in the Fifth (1927) Yearbook of the Commission on the Curriculum of the Department of Superintendence of the N. E. A., prescribes two periods per week for "General Music, Vocal" throughout the 7th., 8th., and 9th. school years. In Pittsburgh our new course of study (with syllabi) for both Junior and Senior high school divisions, more modestly prescribed but one period per week in 9th. year, though retaining two periods in the 7th. and 8th. years.

Every music supervisor will find, I imagine, that two influences at once bear upon the provision of these periods. The first is the number and length of the periods that make the junior high school day. If the periods are 60 minutes long, and there are six of them in the day, the required five-hour

subjects, plus the health program and extra-curricular activities, are likely to fill all the time there is. Seven forty-five minute periods provide much greater flexibility. In Pittsburgh we have had both plans operative at times in various high schools, yet we have had practically no departures from our requirement of two periods or one period per week for General Music, Vocal. But these have not been gained without some difficulty on the part of the program-builder. One principal who retained six one-hour periods, frankly scheduled some required five-hour subjects for four hours per week, on the basis that four sixty-minute periods gave 240 minutes, or more than the equal of five forty-five minute periods. Others on the full-hour schedule, which is preferred as more helpful toward the supervised study plan, have modified the physical education or the activities program. I can not tell you the nature and extent of all the modifications of this kind, because I do not, and could not efficiently, take part in building the entire program. I only know that often the music requirement seems to cause difficulty, but that the well-disposed principal can always give us our prescribed time without diminishing in fact the integrity of his general program.

The second influence that is obstructive toward the success of this required music is the tendency to schedule abnormally large groups of pupils to music, or to schedule groups of a musical capability or of a vocal make-up that is so weird that nothing can be done with them after they are assembled. I have known instances where the music groups consisted simply of whatever junior high school pupils happened to be foot-loose at any period. Such groups represent not a scheduling to music but the absence of a music schedule, and also an easy (and incompetent) way of evading the administrative responsibility of working out a real purposive schedule. The result is groups that are all girls (the boys being in the swimming-pool or gymnasium) or all boys, or 7th., 8th. and 9th. year pupils mixed, or sixty-three girls and four boys—or heaven knows what! A crude community "sing" is all that can be held under such conditions. Needless to say such conditions should not be tolerated for a moment; and no superintendent, unless he is absolutely antagonistic to music in comparison with other subjects—and I have found few that are—will fail to come to the rescue. This danger provides the reason, however, in our Pittsburgh course of study in music, and in the course which Mr. Beattie's committee has recommended in the Fifth Yearbook, previously mentioned, for the stipulation that the groups scheduled to this required music should approximate ordinary class-room-unit size, and should be vocally balanced in reasonable measure.

But the required "General Music, Vocal" constitutes only one item of our junior high school music program in Pittsburgh, and we do not consider it of more importance than the more specialized features that are invariably carried on. We have definitely issued this challenge to ourselves: that no pupil shall come into our junior high schools with any musical interest or capability whatever, from trapdrums to harmony, and fail to have that interest recognized, encouraged and definitely developed, if need be, by regular school music teachers, during school hours and at school expense. This brings about a rich and very complex program. I shall first tell briefly what it comprises and then what is done in the way of programming it.

In 7th. year, in addition to "General Music, Vocal," orchestra, band, orchestra and band combined, instrumental technic in connection with piano, violin and any instrument of the band or orchestra, and special chorus groups or clubs, are all available. In 8th. year we add to these a course called "Melodies and Chords" which is really a "creative music" course, originated by us, which has high intrinsic value and constitutes an admirable preparation either for harmony or for our formal music appreciation course. This course extends only through 8th. year. In 9th. year, "Melodies and Chords" having been completed, we program harmony, formal music appreciation, and class instruction in voice, while continuing still all the offerings first mentioned as in 7th. year.

Here it must be interpolated that none of this is boasting. On the contrary we feel, when we have visitors, more like apologizing, our work is so far below our desires and ideals. But we have at least sketched a large program and are striving to carry it out more and more efficiently and beautifully. For instance, I lately went to one of our two strictly junior high schools (most of our schools being of the six-year combined junior-senior type) to make an inventory of what I found, for inclusion in a report to a survey commission which is making a study of our schools. I can not recall the exact figures and did not think to bring the record with me, but I shall understate rather than overstate the facts. I found, in addition to the required music, some 50 pupils receiving class instruction in piano, another 50 or more receiving class instruction in violin, smaller numbers—from 1 to 3 or 4—receiving instruction on almost every instrument of the orchestra and on some band instruments, two orchestras, of about 35 members each, as I recall, the beginnings of a band, a large class in "Melodies and Chords," five different special chorus or glee club groups, a goodly class in vocal technic and a fairly large class in harmony. There was no class in formal appreciation, however, because of a change in our course of study that led, for just one semester, to the elimination of that course in that school. All the instruction specified was being given during school hours, by regular school music teachers. The school has an enrollment of 1800 pupils and four teachers of music are employed. Orchestra was scheduled four periods per week, most of the other work one or two periods per week—except that in 9th. year harmony and vocal technic were placed on a five-period schedule.

But your question is: "How is all this programmed?" And that question, I am sorry to say, I can answer only in a general way. It is an opportunist, a catch-as-catch-can piece of work, and the ways of meeting the situation are many and various. Perhaps the first point to make is that instrumental technic and much of the work in special choruses and in the one-hour or two-hour subjects generally, does not appear on the blue-print program of the principal at all. The activities period takes care of many of these, and our rotary schedule of many more. In particular, our piano and our violin class instruction require the rotary schedule. If there are five groups of ten pupils each in either of these they are all scheduled in one day. If we term them groups A, B, C, D, E, they recite the first week in that order, in periods 1, 2, 3, 4, 5: but next week they report in the order B, C, D, E, A; then C,

D, E, A, B, etc. The students may miss a recitation in English the first week, a lesson in history the second, etc.; but they miss, by this plan, only one lesson in any one subject once in five weeks. It is a device by which we try to pay Paul without robbing Peter—at least so that Peter feels robbed. Further, in the orchestra, which rehearses four periods per week, we remit one of the two periods required for "General Music, Vocal" in 7th. and 8th. years; and in 9th. year the one period required may be remitted in case of a five-hour schedule in harmony or voice or appreciation. These remissions are, however, usually ignored by the students if they can possibly retain the vocal music period. Opportunities for the specialized music instruction also occur over the lunch hour. Pupils eat in twenty minutes and have forty or more for their chosen music. The four hours in physical education and the five hours scheduled for activities for the whole school may also be reduced for these music pupils. Using all these makeshifts together, the program gets over.

This brief sketch is woefully incomplete. I have omitted a hundred details that might have been interesting and helpful but which would have led to complication and digression. Perhaps the discussion which I hope will follow may bring out some of these.

In conclusion I would emphasize one point strongly. Whatever the exactions of the regular and complete program of the school—and they are many and grievous—the principal's office can make place for the kind of rich musical program described if it is well disposed toward music. To make that office well disposed toward music the music work must be made worthy and the music teacher must be reasonable and well disposed toward the much harrassed principal and toward the work of the other teachers in the school. Mutual adaptations and mutual good-will must abound. Given these, plus earnest and competent effort, and the junior high school will soon come to contribute to the youth within its walls the rich musical values which they are at the precise stage of development most to need and desire.

CLASS ROOM PROCEDURE IN THE JUNIOR HIGH SCHOOL

JOHN W. BEATTIE, *Northwestern University, Evanston, Illinois*

Within the past two weeks there has been distributed a volume that will be of great influence in the shaping of Junior High School courses of study and the suggestion of procedure in all subjects. This volume is the Fifth Yearbook of the Department of Superintendence of the National Educational Association and 450 pages of it are devoted to a study of the Junior High School Curriculum. Every subject ordinarily considered as belonging in the Junior High School is treated at some length and with many specific recommendations as to organization and procedure. This Fifth Yearbook will be found upon the desk of every progressive superintendent and high school principal in the country. It will serve as the administrator's chief guide in the shaping of courses of study to be inaugurated, or the revision of those already in use. On pages 315-336 is printed the report of the Committee on Music. It is the work of seven people, all of whom are con-

cerned primarily with music education. But before its acceptance and final printing, the report, in tentative form, was presented before the Commission on the Curriculum at a meeting in Washington in September, 1926. Also, sections of the report were submitted to various school administrators for their suggestions and criticisms. The report therefore has the sanction of both music specialist and school administrator; it is of recent origin; and being placed where it is, it will be considered authoritative by the administrators. Probably the most helpful thing I could do here would be to read the entire report without comment. As it is, I can only urge that you purchase a copy and read it at your leisure. And in what I shall have to say here, I shall quote liberally from the report.

Procedure in any field of school work must be conditioned by a number of factors. In a Junior High School, the direction of work in music will depend upon: first, the objectives set up for the subject; second, the program of work established as being most likely to achieve the objectives; third, the administrative scheme necessary for successfully carrying out the program; fourth, the equipment and materials provided; fifth, the skill and resourcefulness of the teacher; sixth, the interest and abilities of the pupils involved. I shall treat each of these factors separately.

I. Objectives:

General and specific objectives for music work in the Junior High School were set up in 1921 by the National Research Council of Music Education. These formed a part of the Standard Course of Study in Music which was printed as Bulletin No. 1, Music Supervisors National Conference.* The same objectives now become a part of the report on music in the Fifth Yearbook. What have been the objectives of music specialists will henceforth be widely accepted as those of the administrators as well. These objectives appear on page 321 of the Yearbook.

Every one of these eight objectives must be kept in sight by the classroom teacher of music. She should read them over occasionally, lest in stressing No. 1, that dealing with mass chorus practice, she neglect attention to those details which make possible the finest type of group singing in parts; or in stressing No. 7, that dealing with the more technical features of music, she fail to bring about numbers 2 and 3, those dealing with emotional states, the upbuilding of character and the articulation of school music with that in the home and community; or in stressing any one, she neglect others quite as important.

These eight objectives are general enough to be made applicable anywhere. Method is nowhere mentioned. We often get so concerned over a method or device that we forget what we are driving at. Indeed, sometimes we do not even know what that is. If the teacher, supervised or unsupervised, will occasionally measure her results by the standard of the quoted objectives or other good ones, it is certain that much of her procedure will soon seem irrelevant and time-wasting. She can then revise her system and get back to first principles.

* This and other Conference bulletins may be obtained from the Editor at 15c the copy singly, or at 10c the copy in quantities of ten or more.

II. Program of Work:

I have assumed that Mr. Earhart would cover this matter very thoroughly. But whatever program is adopted, and of course there will be variations to suit community differences and needs, procedure will again be influenced.

III. Administrative Scheme: (See Yearbook).

IV. Equipment and Materials:

I shall treat these two headings together and will read you the recommendations as outlined in the Fifth Yearbook on pages 322-325.

V. The Teacher:

Much of the failure in music in the early days of the Junior High School was due to incompetent teaching. Teachers were often selected on one or two bases: a teacher who had been considered successful as a music teacher in a seventh or eighth grade was placed in charge of all the music work in a school of perhaps 1000 pupils; or in an effort to reduce the financial burden of putting the new school into operation, a new and untried fledgling, fresh from the normal school, was given charge of the work. In either case failure was likely to result; though in fewer cases with the mature and experienced teacher even though she had succeeded because of teaching skill rather than musicianship, than in the case of the beginner. Now, let us make no mistake about one thing and that is that teaching music in a Junior High School is about the most difficult assignment that could fall to the lot of a teacher. It requires a peculiar and almost unobtainable combination of qualities. Let us see what some of the qualities are:

1. Musicianship of a high order. She must enthuse, inspire, instruct, sing, accompany, conduct both choral and instrumental groups and appear in so many capacities that actual performing skill in one or more lines and a wide knowledge of the theory and history of music are imperative. It was in this respect that the former class-room teacher often fell down. In so far as the new work was carried over from the former organization she could handle it. But if she were lacking in downright musicianship, that limitation placed her under a severe handicap.

2. Knowledge of the Adolescent Child:

What a change in Junior High School music teaching there might be if teachers only understood the nature of the animal with whom they are dealing! Here is the one teacher in the entire school who touches every child, boy and girl, in the organization. What a wonderful opportunity to help mold character and fashion this youthful adult into a person who is socially minded or at least decently regardful of the rights of others! Now, no two groups of these adolescents will be alike; they will not be interested in the same problems; they will not respond to the same treatment. Manifestly the teacher's procedure with children will depend upon her understanding of children.

3. Knowledge of General School Program:

The music teacher can be of great importance as a unifying and socializing factor in the Junior High School. She can help weld together all the

varying personalities of a thousand children and forty or fifty adults; she can make interesting and helpful correlation between music and other subjects; she can be and often is responsible for a large part of the assembly program. To assume this role of "liason officer" properly, she must be familiar with all departments of a school, know what they wish to do and what they are doing, and be willing to assist them all. This working in with all departments will mean a great variety of effort through her various groups and hence variety of procedure.

4. Imagination, alertness, initiative, thoroughness:

Here are listed four qualities that are usually considered in dealing with that undefinable something we call personality. Without the gift to see, the agility of mind to adapt, the gumption to go ahead and the reserve force necessary to carry through, no music teacher can perform her varied duties in a way to make the music department what it should be—the unifying force for the entire group.

You see, it is not enough to teach music well. And even in the teaching of music, so many divergent needs are involved that uniformity of classroom procedure with all groups is not only undesirable but impossible.

VI. The Pupil:

On this point, I shall deal with the matter of differentiation which is one of the foundation stones in the Junior High School structure. Let me refer again to the Fifth Yearbook, pages 329-332.

PUBLIC SCHOOL MUSIC AS SEEN FROM A COLLEGE VIEWPOINT

FRANK A. BEACH, *Dean of Music, Kansas State Teachers College,
Emporia, Kansas*

There can be no more important question than that of open-mindedness, of willingness to learn, and the realization that we have not yet attained. As chairman of the program for the annual meeting of the Kansas State Music Teachers Association, I assigned to a private or "studio" teacher a topic dealing with public school music. She declined and gave as her reason the fact that she had many good friends who were supervisors, and she could not afford to sacrifice their friendship by stating her opinion regarding music as taught in the public schools. If the attitude of this teacher has a foundation, then for a most vital reason we should consider a topic like the one before us. Doubtless each of us will admit that music as taught in certain systems with which we are acquainted is susceptible to improvement; we agree that the pedagogy of music is by no means reduced to its final form; and we assent to the principle that every sincere supervisor must be pliable and ready to learn. But, let some one presume to suggest that our series of books is not as good as another, that the pupils of our system do not read at sight readily, that they are not imbued with an appreciation of music, and the fight to the death is on. We all admire docibleness and tolerance in others; as for ourselves, instead of being clay, we are adamant. The reason

for this is not difficult to discover. A criticism of our work we consider as a personal matter, a reflection upon our training, our judgment, and our earnestness of effort. A moment's reflection, however, reveals that all real progress has been the result of discovery or invention. Men like Gallileo, Newton, and Edison were willing to discard the old and to accept what previously seemed unlikely or impossible. To transmit words through unobstructed space or to navigate the air would never have been attained had not men been teachable as well as tireless investigators. Can we, therefore, as those who have in our hands the finer development of the men and women of tomorrow, close our minds to any constructive comment?

In the nine states comprising the Southwest Conference, there are approximately 3,700,000 grade children and 562,000 pupils in High School. Of this latter group perhaps 60,000 or about twelve per cent will enter college. In view of these figures and the comparatively small per centage of students who, upon entering college, elect work in music, the question arises, is there any reason why we as supervisors should consider what the college thinks of music as it is taught in the public schools? A moment's reflection will suggest several reasons. *First:* all, or nearly all of the pupils in the public school system will be in charge of persons who have had their preparation in college.

Second: An increasing number of students are offering music for college entrance credit.

Third: It is neither possible nor desirable to separate that phase of our education which is done in the elementary and secondary schools from that which is carried on in our colleges and universities.

Fourth: The average vocational music student must receive his elementary and secondary training in the public schools. It should be possible for him to pursue his further study in Schools of Music connected with colleges, without being penalized by repetition of courses or the undertaking of work for which he has not had adequate preparation.

Fifth: Only through the frankest interchange of ideas can we hope for anything like unity in our educational system. The tax-payer who supports directly or indirectly the various branches of our educational system is not concerned with the fads, fancies, or theories of any particular group. In handing his children over to those of us who are called educators, he expects, and rightly so, that we will do the task assigned us with as little loss of time and energy as is humanly possible. If, in the minds of some of us, the college has a distorted or limited view of what is being accomplished in the public schools, this is in itself a sufficient reason why we should become familiar with what the college believes, rightly or wrongly, we are doing in the matter of music education.

There are in this country some six hundred colleges in which music is taught. No two are exactly alike. They do not agree as to the extent, content, and, sometimes, the intent of music as a college subject. But upon one phase of music study they are more or less in accord. Their difference of opinion is merely one of degree. In general, they believe that music in the public schools is not as efficiently taught as it should be. But as to the

nature of our shortcomings, the reasons therefor, and the remedies required, there are again nearly six hundred different views. College opinion ranges from a radical judgment which classifies Public School Music as a complete failure, to the kindly sympathetic attitude of those who believe that under the circumstances we are doing our best and perhaps as well, or even better, than the teachers of most other subjects.

Several years ago the writer was impressed with the lack of familiarity with music symbols on the part of students who enter the Kansas State Teachers College at Emporia. We accordingly made out a series of questions which covered such information as is commonly taught in the public schools. These questions were given to Freshmen enrolling in music at Emporia and later to students of other colleges in the various parts of the country. The results were uniformly disappointing, and disclosed a surprising lack of knowledge of the rudiments of music. All entering students at K. S. T. C. of Emporia are now required to pass or enroll in a course known as the Rudiments of Music. For the sake of comparison and with the aim of discovering where might be the weak link in this phase in the process of our music education, a test was formulated known as the Beach Test. This was given to grades and high schools of many cities. It was designed as an achievement test and sought to reveal such knowledge and ability as are among the aims of Public School Music Teaching. The returns from these tests gave indisputable evidence that in both grades and high school an overwhelming number of students do not know the simplest facts of music, such as note values, rests, and key signatures. The scale further indicated that many have never learned to listen so as to observe the direction of a melody or to recognize the repetition of a simple strain. Norms were established, which furnished a basis for comparison between different school systems. Later several surveys were made of all members of an entering class of Freshmen for the purpose of discovering to what extent music in grades and high school encourage the participation of music and enrollment in college in music courses and in similar activities which may be taken without fee. These surveys seem to prove that students in whom high school education inspired a desire for further study in music were the exception rather than the rule. As one looks upon the musical life of the average city in which he lives, the home, the church and the community give little satisfactory evidence that a love for active participation in music results from the music training of grades and high school. A volume which has been off the press but a few months is "Music Education in America—What is wrong with it, and what is the remedy," by Archibald Davison, Associate Professor of Music at Harvard. This book is stimulating, disconcerting, or aggravating, according to one's attitude and frame of mind. To one intimately associated with Public School Music, it is quite apparent that the author is only remotely familiar with music as taught in the public schools. Much of this writer's comment, however, is worthy of careful reading and thoughtful consideration on the part of all who are engaged in music education.

In order to obtain something like a cross section of the present sentiment regarding the topic of this paper, a questionnaire was sent to Deans or Directors of Music in some seventy-five of the leading educational institutions of this country. These replies indicate briefly as follows: The average college student has some, but very limited, musical background. High school music carries over not more than twenty per cent of the students who enter college. This opinion is based upon the attendance at recitals, participation in music organizations and the election of music as a private study. Lack of time and the attention given to extra-curricular activities, especially athletics, are assigned as some of the reasons for the neglect of music. More than half the replies attribute lack of interest in things musical in college to the character of the training received in the public schools. A few also credit this deficiency partly to the teacher in the private studio. The opinion regarding the special music student is more encouraging. In the opinion of most directors, the student specializing in music is held to rank high in scholarship and credited with an appreciation of music above the average. Increase in the college enrollment in music is credited somewhat to increased efficiency in the public schools. Limitation of opportunity for election of music in high school is assigned as one of the chief reasons for the limited interest of the high school music student. The questionnaires give a general attitude of approval of the aims and efforts of the Public School Music supervisor. The obstacles and limitations under which he works are also recognized.

For our own encouragement and satisfaction, we might well at this point recount the several achievements in music education, note the rapid growth and the preparation of people who are receiving instruction and the increasing variety in the phases of music which are presented in the curriculum. Ample testimony of educators outside the field of music could be assembled to prove the value of work which is being done by supervisors. Our time will be more wisely spent, however, if we consider our problem in the light of adverse opinion. Therefore let each of us "take time out," as our athletic friends say, to study and analyze carefully our work as a whole and in detail. This will require courage and concentration. The pressure of one's daily work and the natural tendency to leave things as they are, demand the exercise of an unusual will power for even the consideration of a change of policy. May I be pardoned for a personal illustration. We have at Emporia a four year course leading to the Bachelor of Science in Music Education. This curriculum was first organized in 1917, since which time it has undergone numerous changes. Each summer session I make it a point to interview two dozen or more of our graduates who have been in the field and who have tested out, as it were, the training they have received at Emporia. Each of these is given a catalogue and asked to study the curriculum in the light of his experience. Furthermore, he is asked to write down comment favorable and unfavorable on such courses as he chooses to consider. He is also requested to suggest the addition or omission of courses which in his judgment would make the curriculum of more practical value. To these graduates we owe the introduction of unusual courses like methods of ap-

preciation, group voice training, the place and technic of the operetta and practical orchestral conducting. On the other hand, we have abandoned certain courses which have outworn their usefulness, or have been superseded.

It sometimes hurts one's pride, but it is good for one's work to find wherein others think it weak. As supervisors we will do well to discuss our work with various people: the superintendent, the high school principal, an intelligent grade teacher, or a sympathetic studio teacher. Parents who are interested can also give us much valuable information as to the real attitude of their children toward music. Contests which make possible comparison of work, and afford opportunity for constructive comment and conference with other supervisors, are valuable. If it is possible to have a survey of your music system made by some one of experience who is unbiased and would be independent of local influence, it would be of untold value. Follow these conferences with investigations and a careful analysis of your work. Most of us think more logically and to a more definite purpose if we write down our findings and the proposed procedure in detail. After having arrived at what we believe is an accurate estimate of what we are aiming to accomplish and what we are accomplishing, the next step is to recast our aims and modify our program. The average small town of 2,000 is endeavoring to carry on a program similar to that of the city of 100,000. This is as reasonable as to buy furniture for a mansion with which to furnish a cottage. Select the first essential you wish to accomplish. This doubtless will be to bring about a love and enjoyment of music through participation. Shape your procedure so that this end will be achieved. This will mean material containing songs and many of them, which the children thoroughly enjoy singing. Complete enjoyment in singing not only implies but necessitates the development of a beautiful singing tone through which the children may express themselves in a real art form. As soon expect an orchestra made up of instruments assembled from a pawn shop to produce lovely effects as to hope for fine singing with poor vocal tone. Good tone is falsely supposed by many supervisors to consist of "soft singing," a tone that is not harsh being accepted as good. Without entering into a discussion, it should be said that only by the acquisition of a definite vocal technic based upon proper posture, breathing, and correct use of vowels will good vocal tone be secured. The establishment of the love of singing, the sheer joy of song, may mean a deferring of sight reading until a later period than now offered. If time permitted, I should like to discuss the custom of introducing a problem like 5, sharp 4, 5, to children who have had a very limited number of songs with this progression. This procedure is not only pedagogically wrong, but with so limited a singing experience, it gets us nowhere.

Perhaps the second essential toward which we will strive will be to give the pupils a limited but thorough knowledge of the elements of music. If this knowledge is to be thorough—which very often it is not—we must be content to cover much less than is outlined in our manuals. We must be willing to teach much less theory and to teach what we do cover more thoroughly. Of what value to a child are the three forms of minor, or knowledge of flat 7 if he does not love to sing or play; if he does not know instantane-

ously the ordinary note values; if he has not learned through drill the signatures of the common keys? It is not in music only that the knowledge of children is vague and often superficial. In our attempt to make education interesting we make it easy and to this end we have attempted to eliminate drill, which is absolutely necessary if the child's memory is to hold information. I would not quarrel with our friends in the departments of English or Mathematics but I should feel better satisfied if my own children could manipulate a dictionary and solve problems by multiplication without the aid of their fingers. If I were to suggest an old-fashioned slogan for education in general, as well as for our work in music, it would be, "Not how much, but how well."

This paper will have failed in its purpose if it leaves the impression, even vaguely, that in the opinion of college people familiar with school music the supervisor is inefficient. So much of my time is spent away from my office, that I have sometimes thought to join the United Commercial Travelers of America. Such roaming about has, however, its compensations. One is afforded the opportunity to observe many supervisors at home. With but few exceptions they are earnest, energetic, and doing better work in proportion to their preparation than many of the other members of the local teaching staff. Perhaps one of the most satisfactory measurements of the work in Public School Music is the estimate of the tax-payer. I was approached recently by a gentleman who lives in a little town which is not much more than the proverbial wide place in the road. It has less than one hundred houses. This city is ready to employ a supervisor of music at \$200 a month, and this readiness is not based upon argument or hope but upon past experience. They insist, rigidly, upon a graduate who holds a degree in music education, one who is thoroughly musical and who is able to teach children and to supervise grade teachers.

Within the last few months I have come in contact with two prominent educators, one in the field of modern language and the other in the teaching of English. Each was pursuing investigation as to how his procedure in teaching could be improved. Since education as a whole is in a state of change, we should have no cause for discouragement if it appears advisable from time to time to alter our procedure.

My closing word then is a note of optimism. Realizing that each of us knows the reefs, the calms, the currents and cross-currents of the waters in which he has to sail, let us resist the temptation to drift from one port to another; rather let us pause, take observations, discover our bearings, and chart a course which will steer our ship into *certain definite harbors*.

BUSINESS MEETING

The report of the nominating committee was accepted, and the following officers were elected for 1927-29:

President, John C. Kendel, Denver, Colorado.

First Vice-President, Milford L. Landis, Tulsa, Oklahoma.

Second Vice-President, Sudie L. Williams, Dallas, Texas.

Secretary, Mary Conway, New Orleans, Louisiana.

Treasurer, J. Luella Burkhart, Pueblo, Colorado.

Auditor, Eugene H. Hahnel, St. Louis, Missouri.

Director, M. S. N. C., George Oscar Bowen, Tulsa, Oklahoma.

The Treasurer reported a favorable net balance of \$659.85, having made deductions for the amounts due the National Conference and the Publication Fund.

The report of the Research Council on Tests and Measurements in Music Education was adopted.

The following resolutions were passed:

"That the Southwest Music Supervisors Conference should have a section devoted to Instrumental Music, with a place on subsequent programs for the same; and the President is hereby authorized to initiate such a section by the appointment of a committee of three to consider the matter of a program for the next meeting."

"That the official organ of the Southwest Music Supervisors Conference shall be the *Music Supervisors Journal*; that the membership dues as prescribed in the constitution shall include a subscription to the *Music Supervisors Journal* to be taken from that part of the dues allotted to the publication fund."

"That it is the desire of this Conference that a 1927 Book of Proceedings be printed to cover the program of the Tulsa meeting; that the Conference participate in the cost of this book; that the President be authorized to expend a reasonable amount of Conference funds for this purpose, the amount to be determined in agreement with the proper officers of this and the other sectional conferences and the National Conference."

Mrs. Mabel S. Spizzy, First Vice-President, reported memberships as follows:

Oklahoma	455
Colorado	58
Texas	88
Missouri	85
Arkansas	13
Kansas	92
New Mexico	1
Louisiana	4
Wyoming	9
Miscellaneous	39
Total	843

The membership in 1926 from this territory was 275. There were 628 present at the meeting in Tulsa, 74% of the membership.

CONSTITUTION AND BY-LAWS OF THE SOUTHWEST MUSIC SUPERVISORS CONFERENCE

ARTICLE I—NAME

This organization shall be known as the Southwestern Conference of Music Supervisors. Its area shall include the following states: Missouri, Kansas, Colorado, Oklahoma, Arkansas, Louisiana, Texas, and New Mexico, and such other states as may desire to affiliate, such affiliation to be approved by the Board of Directors of the National Conference.

ARTICLE II—OBJECT

Its object shall be mutual helpfulness and promotion of good music through the instrumentality of the Public Schools.

ARTICLE III—UNITED CONFERENCES

The basis of this Constitution is the 1926 revision of the Constitution of the National Conference which, in turn, is based on plan of union and affiliation between the National Conference and existing and projected sectional conferences. Any sectional conference becomes a member of the United Conferences upon acceptance of plan of union, including distribution of dues as embodied in this Constitution.

ARTICLE IV—MEMBERSHIP

SECTION 1. Membership shall be active, associate, honorary, and contributing.

SEC. 2. Any person actively interested in public school music may become an active member of the Southwestern Conference upon the payment of prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office, and shall be entitled to receive a copy of the current Book of Proceedings.

SEC. 3. Any person interested in public school music, but not actively engaged therein, may become an associate member of the Southwestern Conference upon payment of the prescribed dues. The associate members shall have the privilege of attending all meetings and taking part in discussions, but they shall have no vote or hold no office.

SEC. 4. Any person interested in public school music who desires to contribute to the support of the Southwestern Conference may do so, and thereby become a Contributing Member. Contributing Members shall have all the privileges of active members.

SEC. 5. Active or Contributing Members of Sectional Conferences are members of the National Conference. Any person becoming an active or contributing member of the National Conference shall be assigned to the section in which he resides unless he desires otherwise.

ARTICLE V—DUES

SECTION 1. Dues for Active members shall be \$3.00 annually. Dues are payable on January 1st of each year.

SEC. 2. Dues of Associate Members shall be \$2.00 annually.

SEC. 3. Dues for Contributing Members shall be a minimum of \$5.00 annually.

SEC. 4. No person shall be entitled to the privileges of Active or Associate Membership until the dues for the current year shall have been paid.

SEC. 5. Upon ratification by the Southwestern Conference of the proposed plan of union and affiliation of Sectional and National Conference, \$1.50 of the dues of active and contributing members shall be paid into the publication fund, and seventy-five cents (75c) into the Treasury of the National Conference; the balance shall be retained in the treasury of the Southwestern Conference.

The \$1.50 annually allotted to the Publication Fund shall be considered as paying for the member's copy of the annual Book of Proceedings.

The money due the Publication Fund and the National Conference shall be payable within thirty days after the close of the meeting of the Southwestern Conference.

ARTICLE VI—OFFICERS

SECTION 1. The officers of the Southwestern Conference shall consist of a President, first Vice-President, second Vice-President, Secretary, Treasurer, Auditor, and two Directors. These officers shall constitute the Executive Committee of the Southwestern Conference.

SEC. 2. The term of office for the President, First Vice-President, Second Vice-President, Secretary, Treasurer, and Auditor, shall be two (2) years, or until their successors are duly elected. With the exception of the second Vice-President and Treasurer, and Auditor, none of the above mentioned officers shall hold the same office for two (2) consecutive terms.

The term of office of the directors shall be four years, except that of the directors chosen at the first election following the adoption of this Constitution, when one director shall be elected for a term of two (2) years, and the other for a term of four (4) years.

SEC. 3. The President and the Senior Director shall serve as representatives of this Conference. They shall also propose the names of active members from each state of the Southwestern Conference for election by the Board of Directors of the National Conference as members of the Advisory Committees of their respective states.

ARTICLE VII—ELECTION OF OFFICERS

SECTION 1. The officers shall be nominated by the Nominating Committee consisting of seven members, to be elected from a list of fifteen eligible members, said list to be submitted to the Conference by the Executive Committee on the opening day of the Biennial Meeting. Each voter shall write seven names on his ballot. All ballots are to be deposited with the Treasurer of the Conference before the close of the first day of the Biennial Meeting. The Executive Committee shall count the ballots and announce the results not later than the general session on the following day. The seven members receiving the highest number of votes shall be declared the Nominating Committee. In case of a tie vote, the Executive Committee shall decide the election.

The Nominating Committee shall nominate two members of the National Conference for each selective office of the Conference.

SEC. 2. The election of officers shall take place at the biennial meeting of the Southwest Conference. The majority of all votes cast is required to elect.

ARTICLE VIII—MEETING

SECTION 1. The Southwestern Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the day preceding the closing day of the Conference. Twenty active members shall constitute a quorum for the transaction of the business of the Biennial Business Meeting.

SEC. 2. The Executive Committee shall meet at the time of the Biennial Meeting of the National Conference or at the call of the President, or at the call of the Secretary when the Secretary is requested to do so, by not less than three (3) members of the Executive Committee. A quorum of four (4) members of the Executive Committee is required for the transaction of business.

ARTICLE IX—AMENDMENTS

The Constitution and By-Laws may be altered or amended by a two-thirds vote at the Biennial Business Meeting or at the time of the Biennial Meeting of the National Conference providing formal notice of such contemplated action shall have been given the Active Members at least sixty (60) days before it is acted upon; further, the Constitution and By-Laws may be altered or amended by a two-thirds vote at the Biennial Business Meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of a contemplated action shall have been given the Active Members at least twenty-four hours before it is acted upon.

BY-LAWS

ARTICLE I—DUTIES OF OFFICERS

SECTION 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint Committees, except the Nominating Committee (which Committee is provided for in the Constitution), and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

SEC. 2. It shall be the duty of the first Vice-President to assume the duties of the President in case of disability or absence of the President.

SEC. 3. The second Vice-President shall be the Chairman of a standing Committee on Publicity. He shall keep a list of members and their addresses, and shall prepare all material for publication in the printed copy of the proceedings.

SEC. 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting and of any other meeting of the Southwestern Conference and of all meetings of the Executive Committee; and shall take full notes of

the principal discussions and secure copies of papers read at all sessions of the Conference.

SEC. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall report all receipts and disbursements annually; said reports to be made at the Biennial Meeting of the Southwestern Conference and also at the meeting of the Executive Committee when requested.

SEC. 6. The Auditor shall audit all bills and the accounts of the Treasurer, and shall report his findings in writing at the call of the Executive Committee.

SEC. 7. To the Executive Committee shall be entrusted the general management of the Southwestern Conference, including final decision as to the time and place of meeting, oversight of the program, and in case of vacancies, the appointment of substitutes pending the election of officers at the next Biennial Meeting of the Conference.

TREASURER'S REPORT AS OF JUNE 1, 1927

Received—

1926 memberships	\$ 77.00	
1927 memberships @ \$3.00	87.00	
1927 memberships @ .75	70.50	
From Southern Conference	234.75	
From exhibitors for 1926	1,700.00	
Sundry cash	24.00	
		<hr/>
Total		\$2,193.25
Balance for 1926		2,552.00
		<hr/>
TOTAL		\$4,475.25

Paid out—

Printing including 1926 book	\$2,829.50	
Postage	10.00	
Clerk hire	16.20	
Telegrams	29.35	
Office supplies	12.47	
President and Treasurer's expenses	480.02	
General conference expense	398.05	
Sundries	22.75	
		<hr/>
TOTAL		\$3,798.34
		<hr/>
Balance		\$ 946.91

Respectfully submitted,

A. V. McFEE, *Treasurer.*

REPORT OF THE EDITOR OF THE JOURNAL, 1926-1927

Receipts

Cash, from former editor	\$ 731.99	
Advertising, five issues	13,715.27	
Sale of lists, addressing etc., including \$487.87 cash received for materials supplied	1,340.60	
Sale of books	282.95	
Sale of bulletins	167.40	
Contributions	210.00	
Publication Fund allotment	1,453.50	
Eastern Conference magazine fees	375.50	
Loan from Treasurer M. S. N. C.	1,000.00	
Old advertising accounts collected	142.81	
Miscellaneous	65.90	\$19,485.92
Accounts receivable		2,237.79
Total		<u>21,723.71</u>

Disbursements

Salaries	\$ 2,618.56	
Office expenses, including new equipment costing \$839.93	2,737.16	
Printing, five issues Journal	6,777.74	
Printing, Bulletins, etc.	565.20	
Postage	2,399.76	
Lists (amount collected for materials supplied, only) .	487.87	
Eastern Conference refund	375.50	
Loan from Treasurer M. S. N. C.	1,000.00	
Miscellaneous (refunds, travel account etc.)	731.51	\$17,693.75
Cash on hand		1,792.17
Accounts receivable		2,237.79
Total		<u>21,723.71</u>

Cash on hand July 1, 1927	\$1,792.17	
Accounts receivable July 1, 1927	2,237.79	\$4,029.96
Outstanding obligations		
Publication Fund	1,453.50	
Treasurer, net sale of books	242.70	1,696.20
Net assets July 1, 1927		<u>\$2,333.76</u>
Cash on hand July 1, 1926	731.99	
Accounts receivable July 1, 1926	388.17	1,120.16
Net gain for the year		<u>\$1,213.60</u>

Respectfully submitted,

PAUL J. WEAVER, *Editor.*

EXHIBITORS, EASTERN CONFERENCE

Aeolian Company
Ampico Corporation
C. C. Birchard & Company
Boston Music Company, Willis Music Company
C. G. Conn, Ltd.
Cundy-Bettoney Company
Drysdale School Record Service
Oliver Ditson Company
Educational Music Bureau
Carl Fischer, Inc.
J. Fischer & Bro.
A. E. French

Ginn & Company
Hall & McCreary
Hinds, Hayden & Eldredge, Inc.
Walter Jacobs, Inc.
Musical Digest
Music & Youth
Oxford University Press
G. Schirmer, Inc.
Silver Burdette & Company
Starr Piano Company
University Press
Victor Talking Machine Company
M. Witmark & Sons

EXHIBITORS, SOUTHERN CONFERENCE

Aeolian Company
Ampico Corporation
C. C. Birchard & Company
Boston Music Company, Willis Music Company
Columbia Phonograph Company
C. G. Conn, Ltd.
Oliver Ditson Company
Educational Music Bureau
Eldridge Entertainment House
Carl Fischer, Inc.

J. Fischer & Bro.
Hinds, Hayden & Eldredge, Inc.
Parkinson System of Class Instruction
G. Schirmer, Inc.
Silver Burdette & Company
Starr Piano Company
University Publishing Company
University Society
Victor Talking Machine Company
M. Witmark & Sons

EXHIBITORS, SOUTHWEST CONFERENCE

Aeolian Company
Ampico Corporation
C. C. Birchard & Company
Boston Music Company, Willis Music Company
C. G. Conn, Ltd.
Crawford-Rutan Company
Oliver Ditson Company
Educational Music Bureau
Carl Fischer, Inc.
Ginn & Company

Hall & McCreary
Hinds, Hayden & Eldredge, Inc.
J. W. Jenkins Sons
Oxford University Press
G. Schirmer, Inc.
Silver Burdette & Company
Sims Song Slide Corporation
Clayton F. Summy Company
Victor Talking Machine Company
M. Witmark & Sons

EXHIBITORS, NORTH CENTRAL CONFERENCE

Aeolian Company
Ampico Corporation
C. C. Birchard & Company
Boston Music Company, Willis Music Company
Cable Company
C. G. Conn, Ltd.
Drysdale School Record Service
Educational Music Bureau
Eldridge Entertainment House
Carl Fischer, Inc.
J. Fischer & Bro.
Forse Manufacturing Company
Gamble Hinged Music Company
Hall & McCreary
Hinds, Hayden & Eldredge, Inc.
M. Hohner, Inc.
Frank Holton Company

Lyon & Healy
Martin Band Instrument Company
Miessner Music Company
Musical Courier
Musical Digest
Pan-American Band Instrument Company
Parkinson System of Class Instruction
G. Schirmer, Inc.
School Music (Van B. Hayden)
Silver Burdette & Company
Sims Song Slide Corporation
Starr Piano Company
Clayton F. Summy Company
University Publishing Company
Victor Talking Machine Company
M. Witmark & Sons

CONTRIBUTING MEMBERS, 1927

NOTE: The initials after each name indicate the Conference in which membership originated:
E.—Eastern; N.—National; N. C.—North Central; S.—Southern; S. W.—Southwest.

Aiken, Walter H. (N. C.)	Board of Education, Cincinnati, Ohio
Allen-Thede Music Co. (S. W.)	10 West 2nd, Tulsa, Okla.
Amidon, Fanny C. (N. C.)	Box 233, Valley City, N. Dak.
Annas, Neil A. (N. C.)	340 Linden Place, DeKalb, Ill.
Beattie, John W. (N. C.)	2914 Colfax St., Evanston, Ill.
Bicking, Ada (N. C.)	State Director of Music, Capitol, Lansing, Mich.
Bourdelaïs, Henri J. (S.)	55 New St., New Bern, N. C.
Boyer, James E. (N. C.)	417 So. Maine, Elkhart, Ind.
Breach, William (S.)	Box 843, Winston-Salem, N. C.
Breach, Mrs. William (S.)	Buena Vista, Carolina Circle, Winston-Salem, N. C.
Burkhard, J. Louella (S. W.)	2125 Grand Ave., Pueblo, Col.
Civic Music Commission (S.)	Box 843, Winston-Salem, N. C.
Cline, Sarah J. (N. C.)	Cincinnati College of Music, Cincinnati, Ohio.
Club, Hyechka—Burckmr, Mrs. Charles E. Tr., (S. W.)	1218 So. Newport, Tulsa, Okla.
Club, In and about Tulsa Music Supervisor (S. W.)	Tulsa, Okla.
Embs, Anton H. (N. C.)	518 Lake St., Oak Park, Ill.
Embs, Mrs. Anton H. (N. C.)	518 Lake St., Oak Park, Ill.
Evans, Mrs. Blanche E. K. (N. C.)	180 Woolper Ave., Clifton, Cincinnati, Ohio
Ferguson, Harry O. (N. C.)	Board of Education, Lincoln, Nebr.
FitzSimons, Henry T. (N. C.)	509 So. Wabash Ave., Chicago, Ill.
Foot, Helen (N. C.)	365 N. Walnut St., Logan, Ohio
Gamble, Eugene E. (N. C.)	67 E. Van Buren, Chicago, Ill.
Gennett, Fred (N. C.)	144 So. 21st St., Richmond, Ind.
Gleeman of Tulsa, The (Evans, Harry) (S. W.)	1855 So. Boston, Tulsa, Okla.
Glenn, Mabelle (S. W.)	215 W. Armour Blvd., Kansas City, Mo.
Hall, Norman H. (N. C.)	430 So. Wabash Ave., Chicago, Ill.
Hesser, Ernest G. (N. C.)	150 N. Meridian St., Indianapolis, Ind.
Howell, Lillian M. (N. C.)	9122 Miles Park Ave., Cleveland, Ohio
Indiana College of Music & Fine Arts (N. C.)	Meridian, 16th St., Indianapolis, Ind.
Inglis, William (S. W.)	2542 E. 6th St., Tulsa, Okla.
Jenkins Music Store (S. W.)	517 So. Main, Tulsa, Okla.
Kendel, John Clark (S. W.)	2334 Bellaire St., Denver, Colo.
Kinscella, Hazel G. (N. C.)	2721 R St., Lincoln, Nebr.
Kiwanis Club (S.)	Winston-Salem, N. C.
Kramer, Adolph (S. W.)	Jenkins Bldg., Tulsa, Okla.
Krull, Lorle (N. C.)	514 E. 33rd St., Indianapolis, Ind.
Lee, Mrs. Frances G. (N. C.)	190 E. Chestnut St., Chicago, Ill.
Lutton, Charles E. (N. C.)	64 E. Jackson, Chicago, Ill.
McBirney, Robert A. (S. W.)	1605 So. Elwood, Tulsa, Okla.
Maddy, Joseph E. (N. C.)	1918 Berkshire Rd., Ann Arbor, Mich.
Maryott, Harold B. (N. C.)	6357 Kimbark Ave., Chicago, Ill.
Metropolitan School of Music (N. C.)	1066 E. North St., Indianapolis, Ind.
Moench, Mrs. Nelle Johnston (N. C.)	64 E. Van Buren St., Chicago, Ill.
Morgan, Russell V. (N. C.)	c/o Board of Education, Cleveland, Ohio
Norton, William W. (N. C.)	Flint Community Music Asso., Flint, Mich.
Quantz, E. W. Goethe (N. C.)	161 Duchess Ave., London, Ont., Canada
Ryder, Wendell M. (S. W.)	2927 Hickam Drive, Kansas City, Kans.
Sherlock, Ethel (N. C.)	3530 Broadway, Chicago, Ill.
Smith, Mrs. Anne Wear (S.)	304 Rosemary Lane, Chapel Hill, N. C.
Smith, Herman F. (N. C.)	10th & Prairie Sts., Milwaukee, Wis.
Smith, Miss Miller (S.)	411 N. Spring St., Winston-Salem, N. C.

Spizzy, Mrs. Mabel S. (S. W.)	201 N. 15th St., Muskogee, Okla.
Starr, Clara Ellen (N. C.)	100 E. Grand River, Detroit, Mich.
Stookey, Lewis L. (S.)	Box 184, High Point, N. C.
Stuber, Benjamin F. (N. C.)	2217 Noyes St., Evanston, Ill.
University of North Carolina, Dep't. of Music (S.)	Chapel Hill, N. C.
University of Tulsa (S. W.)	University, Tulsa, Okla.
Valley City, N. D., Music Club (N. C.)	Valley City, N. Dak.
Weaver, Paul J. (S.-S. W.)	University of North Carolina, Chapel Hill, N. C.
Winkler, Theo (N. C.)	1230 North 6th St., Sheboygan, Wis.
Wisnall, Jane E. (N. C.)	113 Garrard, Covington, Ky.
Yaus, Grover C. (N. C.)	639 Oak Hill Ave., Youngstown, Ohio

ACTIVE MEMBERS, 1927

Aaron, Mrs. May (S. W.)	213 E. Main Pawhuska, Okla.
Aasen, Kamilla (N. C.)	9524 Monica, Detroit, Mich.
Abbott, Arthur J. (E.)	28 Clarendon Place, Guffalo, N. Y.
Abbott, George J. (E.)	108 Union St., Schenectady, N. Y.
Abbott, Mrs. Irene Groves (E.)	217 Hamilton St., Rochester, N. Y.
Abelo, Eva L. (N. C.)	407 N. Bourland St., Peoria, Ill.
Aber, Lola M. (N. C.)	505 1st Ave, Rock Falls, Ill.
Academy of Our Lady (N. C.)	412 N. Madison St., Peoria, Ill.
Acker, Warren, F. (E.)	2120 Allen St., Allentown, Pa.
Adams, Mrs. Beulah V. (N. C.)	Box 55, Felicity, Ohio
Adams, Mrs. Frances E. (S. W.)	Box 528, St. Joseph, Mo.
Agnew, Jessie Mae (S. W.)	365 C. Y. Ave., Casper, Wyo.
Ahern, John F. (E.)	422 City Hall, Springfield, Mass.
Ahrens, Miriam (N. C.)	139 Vine St., Chillicothe, Ohio
Aiken, Louis E. (N. C.)	5358 Hamilton Ave., Cincinnati, Ohio
Ainsworth, Mrs. Ethel L. (E.)	Warren, R. I.
Airy, G. Josephine (S.)	Victor Talking Machine Co., Camden, N. J.
Akin, Verma R. (S. W.)	Kemp Lodge, Tulsa University, Tulsa, Okla.
Albert, Forrest E. (N. C.)	Box 271, South Whiteley, Ind.
Albertin, Edward B. (E.)	Mill Road, Box 74, Falmouth, Mass.
Albertson, Oleta R. (S.)	233 E. Gray St., Louisville, Ky.
Aldrich, Madlyn A. (E.)	31 Richardson St., Barre, Vt.
Alexander, Birdie (S. W.)	401 Grandview Ave., El Paso, Tex.
Alexander, Jewell T. (S. W.)	613 Cherry St., Springfield, Mo.
Alexander, Nadine (S. W.)	317 So. 7th St., Muskogee, Okla.
Allard, Maurine (N. C.)	Lincoln Hotel, Duluth, Minn.
Allen, Frances L. (S. W.)	806 W. 7th Ave., Corsicana, Tex.
Allen, Lois M. (N. C.)	State Teachers College, Valley City, N. Dak.
Allen, William Abbott (N. C.)	921 W. 36th St., Minneapolis, Minn.
Allison, Eloise (S. W.)	317 1st Ave., S. W., Ardmore, Okla.
Alverson, Eloise (N. C.)	926 Broad St., Adrian, Mich.
Amborn, Irene E. (S.)	2102 N. Charles St., Baltimore, Md.
Amoss, Margaret E. (S.)	3016 N. Calvert St., Baltimore, Md.
Anderson, E. Marie (E.)	c/o Mrs. Orra Buyce, Wells, N. Y.
Anderson, Mrs. Freida (E.)	29 Maple St., Southbridge, Mass.
Anderson, Helen A. (S. W.)	1223 S. Cheyenne, Tulsa, Okla.
Anderson, Herman (N. C.)	614 Lake Drive
Anderson, Mrs. Irene T. (N. C.)	317 N. 20th St., Ft. Dodge, Iowa
Anderson, Martha Anne (S. W.)	632 Averill Ave., Rochester, N. Y.
Anderson, Mary Parke (S.)	Box 386, Covington, Va.
Anderson, Ruth (N. C.)	4316 Drew Ave., S., Minneapolis, Minn.
Andree, Armida R. (N. C.)	73 Poplar St., Manistee, Mich.
Andrews, Dorothy A. (E.)	49 Buckingham Rd., Yonkers, N. Y.
Andrews, Mrs. Frances Porter (E.)	11 Whitney St., Westborough, Mass.
Andrews, Miriam (E.)	Gorham, Me.
Andrews, T. Wingate (S.)	High Point, N. C.

Angell, Alyas E. (S.)	219 E. 11th St., So. Richmond, Va.
Angelsburg, Ferdinand (S.)	No. Ga. Agricultural College, Dahlonaga, Ga.
Angst, Edda M. (N. C.)	Simonson Apts., Albert Lea, Minn.
Ankeney, Elizabeth T. (N. C.)	R. F. D. 7, Xenia, Ohio
Anthony, Ruth E. (S.)	Pittsford, N. Y.
Archibald, Fred W. (E.)	24 Greenwood Lane, Waltham, Mass.
Arkwell, Mrs. Nettie G. (E.)	648 Main St., Shrewsbury, Mass.
Armendt, Mai (S.)	801 Locust St., Owensboro, Ky.
Armitage, Mary J. (S.)	549 Main St., Bowling Green, Ky.
Armitage, M. Teresa (N. C.-S.)	113 W. 57th St., New York, N. Y.
Armstrong, Mrs. Cora P. (N. C.)	628 Harrison Ave., Beloit, Wis.
Armstrong, Mildred J. (E.)	1015 Elmwood Ave., Buffalo, N. Y.
Arnold, Beulah S. (E.)	45 Park Ave., Bloomfield, N. J.
Arterburn, Nettie (S.)	Winthrop College, Rock Hill, S. C.
Arrasmith, Marian L. (N. C.)	Box 512, Virden, Ill.
Ash, Annie M. (E.)	Pomfret Center, Conn.
Ash, Ruth E. (N. C.)	Raupp School, District 5, Lincoln Park, Detroit, Mich.
Ashlin, Virginia (S.)	Ass't. Supervisor of Music, High Point, N. C.
Aston, Vivian (S.)	Music Supervisor, Bristol, Va.
Atherton, Lilla R. (E.)	46 Lawrence St., Dover-Foxcroft, Me.
Athey, Edith B. (S.)	1316 Euclid St., N. W., Washington, D. C.
Atwater, Frances (S. W.)	526 N. Y., Holton, Kans.
Aubrey, Thomas M. (N. C.)	315 Walnut St., Greenfield, Ind.
Auchenbach, David L. (E.)	100 Diamond Blvd., Johnstown, Pa.
Auer, Mrs. Media J. (N. C.)	423 7th St., S., St. Charles, Ill.
Aurelius, Gladys (N. C.)	353 W. 8th Ave., Columbus, Ohio
Aurelius, Mae (N. C.)	6719 Colburn Ave., West Allis, Wis.
Avery, Frances (E.)	Central Ave., Lawrence, N. Y.
Baber, Earl H. (S. W.)	1519 E. 4th St., Tulsa, Okla.
Bach, Herman (S. W.)	Hominy, Okla.
Bachmann, Gertrude (N. C.)	814 W. Blvd., Rapid City, So. Dak.
Bailey, Mabel F. (E.)	53 Howe Ave., Middletown, Conn.
Bailey, Mabel J. (N. C.)	2015 N. 2nd St., Clinton, Iowa
Bailey, Mary B. S. (E.)	Lancaster, Mass.
Baird, Florence (S.)	State College, East Radford, Va.
Baker, Clarence B. (N. C.)	1519 Spruce Place, Minneapolis, Minn.
Baker, Doris (E.)	Drift Rd., So. Westport, Mass.
Baker, Earl L. (N. C.)	Lawrence Conservatory, Appleton, Wis.
Baker, Gertie A. (E.)	100 N. Brown St., Gloucester City, N. J.
Baker, Glee (E.)	133 Chambersburg St., Gettysburg, Pa.
Baker, Lucy A. (N. C.)	609 Main St., Whitewater, Wis.
Baker, Minnie T. (S. W.)	1211 11th St., Wichita Falls, Tex.
Baker, Nelson I. (S.)	4815 Wayne Ave., Baltimore, Md.
Black, Margaret H. (S.)	McCardell Apts., Frederick, Md.
Baldwin, Ralph L. (E.)	81 Tremont St., Hartford, Conn.
Ball, Cora A. (N. C.)	201 E. Kirkwood St., Fairfield, Iowa
Ball, Esther A. (S. W.)	224 E. 8th, Pawhuska, Okla.
Ball, R. C. (E.-N. C.-S. W.)	c/o Starr Piano Co., Richmond, Ind.
Ballengee, Vera (S. W.)	900 9th St., & Chestnut St., Tarkio, Mo.
Balthis, Eleanor H. (S.)	The Terrace, Hagerstown, Md.
Bankstan, Ruby (S. W.)	11th & Denver, Tulsa, Okla.
Barendsen, Albane L. (N. C.)	925 Davis St., Evanston, Ill.
Barker, Olive L. (N. C.)	Commonwealth Apts., Cedar Rapids, Iowa
Barkley, Robert O. (E.)	394 Genessee Park Blvd., Rochester, N. Y.
Barnes, Carlotta (S.)	Alexander Apts., Winston-Salem, N. C.
Barnes, Edwin N. C. (S.)	Berret School, Washington, D. C.
Barnes, H. Maitland (E.)	116 School St., Concord, N. H.
Barnes, Margaret E. (E.)	18 Euclid Ave., Summit, N. J.
Barnes, Thelma (S. W.)	834 Lake Shore Drive, Port Arthur, Tex.

Barnhart, Mabel O. (S. W.)	1130 Kentucky, Lawrence, Kans.
Barr, Mrs. Florence M. (S. W.)	105 N. Linden, Sapulpa, Okla.
Barr, Grace (E.)	Victor Talking Machine Co., N. J.
Barry, Gertrude (E.)	2 Kensington St., Rochester, N. Y.
Barthel, Hazel C. (S. W.)	521 N. 8th St., Durant, Okla.
Bartholomew, Leila M. (E.)	355 W. Utica St., Buffalo, N. Y.
Bartlett, Ellen H. (E.-N. C.)	12 Shattuck St., Natick, Mass.
Bartlett, Marian White (E.)	765 Broadway, South Boston, Mass.
Barton, Belle Porter (N. C.)	856 Belmont Ave., Grand Forks, N. Dak.
Bashford, Jeannette G. (E.)	49 Greenvale Ave., Yonkers, N. Y.
Bastian, Charlotte M. (N. C.)	205 So. Monroe St., Tiffin, Ohio
Batey, Irma Lee (S. W.)	Sul Ross State Teachers College, Alpine, Tex.
Baum, Ida Marie (S. W.)	State Teachers College, Emporia, Kans.
Baumann, Margaretha J. (N. C.)	Wilmington, Ohio
Bawden, W. T. (S. W.)	Board of Education Bldg., Tulsa, Okla.
Bawden, Mrs. W. T. (S. W.)	Board of Education Bldg., Tulsa, Okla.
Baxter, Katherine (E.)	586 5th Ave., New York, N. Y.
Bayley, Jayne (E.)	131 So. George St., York, Pa.
Bayley, Robert T. (E.)	17 Chestnut St., Shelton, Conn.
Baylor, Grace L. (N. C.)	Onargo, Ill.
Beach, Elizabeth V. (E.)	526 Ostrom Ave., Syracuse, N. Y.
Beach, Frank A. (S. W.)	Kansas State Teachers College, Emporia, Kans.
Beach, Maude M. (N. C.)	1044 Fayette Ave., Springfield, Ill.
Beaman, Mildred F. (N. C.)	1538 Burlingame Ave., Detroit, Mich.
Bean, Carrie (S. W.)	921 Samuels Ave., Ft. Worth Tex.
Beane, Myrtle R. (N. C.)	State Teachers College, Duluth, Minn.
Beard, Mrs. Fay J. (S. W.)	305 N. Grant, Erie, Kans.
Beard, Nell E. (S. W.)	610 N. Cascade Ave., Colorado Springs, Colo.
Beaumont, Helen L. (E.)	Indiana State Normal, Indiana, Pa.
Beavers, Mrs. Wesley F. (S.)	1101 Watts St., Durham, N. C.
Beck, Millie (N. C.)	212 13th St., Rock Island, Ill.
Becker, Edna E. (N. C.)	439 Roslyn Place, Chicago, Ill.
Beckington, Lula B. (S. W.)	709 So. Detroit, Tulsa, Okla.
Beckwith, Charlotte (E.)	8 Crown St., Stafford Springs, Conn.
Beckwith, Ruth A. (E.)	432 Bronxville Rd., Bronxville, N. Y.
Beery, Leon F. (N. C.)	608 Nebraska St., Wayne, Nebr.
Beford, Sylvia (S. W.)	1928 Penn. Ave., Joplin, Mo.
Behrens, F. W. Rudolf (N. C.)	Bank St., Lodi, Ohio
Bell, Mrs. Estella M. (N. C.)	Lostant, Ill.
Bell, Mrs. George F. (S. W.)	1175 N. Cheyenne, Tulsa, Okla.
Bell, Harriet C. (N. C.)	616 10th Ave., Fulton, Ill.
Bell, Jane Tweed (S. W.)	Tarkio, Mo.
Belstrom, Chester E. (N. C.)	3142 N. E. Lincoln, Minneapolis, Minn.
Benners, Mildred S. (E.)	116 East Maple Ave., Moorestown, N. J.
Bennet, G. T. (N. C.)	933 Riehle St., Waterloo, Iowa
Bennett, Mrs. Ailene (N. C.)	Decatur, Mich.
Bennett, Minerva M. (E.)	Teachers College, Temple Univ., Philadelphia, Pa.
Bennett, Rex (E.)	Richland, N. J.
Benson, Agnes (N. C.)	3819 Pine Grove Ave., Chicago, Ill.
Benson, Margaret H. (S.)	5209 Kenilworth Ave., Baltimore, Md.
Benson, Minoma (N. C.)	Wilmington, Ohio
Bentley, Helen A. (N. C.)	140 S. Fairview Ave., St. Paul, Minn.
Bergin, Mary T. (E.)	55 Fenwood Rd., Boston, Mass.
Bessemer School (S. W.)	District No. 20, Pueblo, Colo.
Bettoney, Harry (E.)	106 Chestnut Ave., Boston, Mass.
Bevan, Jeanette C. (E.)	117 S. 3rd St., Ashland, Pa.
Beyer, N. (E.)	241 N. Union St., Kenneth Square, Pa.
Bickel, H. G. (N. C.)	309 So. W. Grand Ave., Springfield, Ill.
Biddison, Clare (S. W.)	1215 N. Cheyenne, Tulsa, Okla.

Biddle, Frank C. (E.)	594 Wellington Ave., Rochester, N. Y.
Biederman, Carol J. (N. C.)	725 Cramer St., Milwaukee, Wis.
Biggs, O'Leary (N. C.)	Timber Lake, S. Dak.
Bigham, Mildred L. (S. W.)	Music Teacher, Tribbey, Okla.
Bilbruck, Ernest P. (E.)	895 State St., Portsmouth, N. Hamp.
Bilhorn, Clarence P. (N. C.)	3302 So. Huron St., Albion, Mich.
Birchard, Clarence O. (E.)	221 Columbus Ave., Boston, Mass.
Birge, Edward B. (N. C.)	828 E. 3rd St., Bloomington, Ind.
Birge, Mrs. Edward B. (N. C.)	828 E. 3rd St., Bloomington, Ind.
Bisbee, Rena I. (E.)	20 Parker St., Watertown, Mass.
Bischof, Mrs. Mary Smith (S. W.)	735 E. Platte Ave., Colorado Springs, Colo.
Bischoff, Mabel C. (N. C.)	5012 E. 4th St., Superior, Wis.
Bishop, Alberta V. (N. C.)	Bangor, Mich.
Bishop, Franklin H. (E.)	Potsdam St., Potsdam, N. Y.
Bivins, Alice E. (E.-S.)	519 W. 121st St., Apt. 17, New York, N. Y.
Blake, Mrs. Dorothy Gaynor (S. W.)	121 Plant Ave., Webster Grove, Mo.
Blakeslee, Sophie L. (E.)	43 15th St., Buffalo, N. Y.
Blackwell, Mrs. Amelia W. (S.)	Woodburn Drive, Spartanburg, S. C.
Blakely, Golden (S. W.)	1024 So. Boston, Tulsa, Okla.
Blanc, Lucille (S. W.)	Box 1453, Pawhuska, Okla.
Bland, H. L. (N. C.)	207 E. South St., Angola, Ind.
Blanding, Ellen S. (S.)	169 E. Maxwell St., Lexington, Ky.
Blanton, Kathleen (S. W.)	2042 E. 71st St., Kansas City, Mo.
Blaylock, Ruth (S. W.)	1308 S. Owasso, Tulsa, Okla.
Blayney, Mary D. (S. W.)	326 College St., Marshall, Mo.
Bliss, Mrs. Charles M. (S. W.)	201 E. 12th St., Ada, Okla.
Bliss, Flora M. (N. C.)	1420 Otto Blvd., Chicago Heights, Ill.
Bliss, Virginia M. (E.)	179 Emery St., Berlin, N. H.
Bloodgood, Elva M. (S. W.)	Box 426, Midwest, Wyo.
Bock, Harry S. (E.)	41 So. Clinton St., Poughkeepsie, N. Y.
Boddie, Mrs. Rufus F. (S.)	1 Locust St., Gallatin, Tenn.
Boette, Marie D. (S.)	912 Avery St., Parkersburg, W. Va.
Boisher, Rosina (N. C.)	Edon, Ohio
Boland, Agnes (E.)	Rockland, Md.
Bonar, Dorothea R. (S. W.)	1131 So. Yorktown, Tulsa, Okla.
Bond, Audrey M. (N. C.)	501 5th St., S., Virginia, Minn.
Bonham, G. R. (S. W.)	208 Kisner Apt., Enid, Okla.
Bonham, Mrs. G. R. (S. W.)	208 Kisner Apt., Enid, Okla.
Bonte, Clara (S.)	500 N. Main St., Hopkinsville, Ky.
Booth, Mrs. John B. (S.)	11 Williamsboro, St., Oxford, N. C.
Borge, Aagot M. K. (N. C.)	315 N. Blair St., Madison, Wis.
Borgen, L. Rogene (E.)	2 So. Clinton St., Trenton, N. J.
Borgwald, Carl (N. C.)	926 14th Ave., E., Duluth, Minn.
Boroughs, Emerson J. (N. C.)	400 N. Jefferson St., Robinson, Ill.
Boson, Nils (N. C.)	127 N. 10th St., Richmond, Ind.
Bouvier, J. Edward (E.)	22 Lenox St., Worcester, Mass.
Bowden, Blanche (E.)	Wilton, N. H.
Bowen, George Oscar (S. W.)	Board of Education Bldg., Tulsa, Okla.
Bowen, M. Emma (S.)	1329 Ingraham St., N. W., Washington, D. C.
Bowers, Harry I. (N. C.)	706 5th St., La Salle, Ill.
Bowler, Willie Rene (S. W.)	532 N. Pars, Shawnee, Okla.
Bowles, Mrs. Thomas S. (S.)	2618 W. Grace St., Richmond, Va.
Bowser, Mrs. Florence (S. W.)	1024 So. Boston, Tulsa, Okla.
Boyd, Frances (E.)	28 Woodleigh Ave., Greenfield, Mass.
Boyd, Isabel (N. C.)	309 Hunter Ave., Joliet, Ill.
Boyle, Allys Field (S. W.)	4005 Swiss Ave., Dallas, Tex.
Boyle, Gratia (S. W.)	1011 Woodrow, Wichita, Kans.
Boyle, Maude E. (E.)	43 School St., Hatfield, Mass.
Boys Four Square Club (S. W.)	Springdale School, Tulsa, Okla.

Bradford, Jeanne E. (E.)	North Scituate, Mass.
Bradley, Bess B. (S. W.)	1625 W. 22nd St., Oklahoma City, Okla.
Bradley, Irving L. (N. C.)	610 Linn St., Peoria, Ill.
Bragg, Bess (S. W.)	518 N. 4th St., Arkansas City, Kans.
Bramley, Mrs. Sartoris W. (N. C.)	2219 State St., Granite City, Ill.
Brand, Anna R. (S.)	Kenova, W. Va.
Brand, Katherine M. (N. C.)	R. F. D. 2, Uhrichsville, Ohio
Brandner, Mrs. Henry (S. W.)	324 So. Frisco, Tulsa, Okla.
Branyan, Mrs. Wilbur E. (N. C.)	616 Etna Ave., Huntington, Ind.
Bray, Mabel E. (E.)	27 N. Clinton Ave., Trenton, N. J.
Breedlove, Mrs. W. O. (S. W.)	208 E. 19th St., Tulsa, Okla.
Brenan, Mrs. O. J. (S. W.)	838 Nashville Ave., New Orleans, La.
Brennan, Anna M. (S.)	Nottingham & Woodside Rds., Baltimore, Md.
Brereton, Mary E. (N. C.)	N. Harrison St., Alexandria, Ind.
Brick, Helen A. (E.)	16 Blakeville, Grove Hall, Dorchester, Mass.
Bridgman, Alma J. (E.)	R. F. D. 1, Northampton, Mass.
Brigel, Mrs. May K. (S.)	Univ. of Miami, Coral Gables, Fla.
Briggs, Josephine N. (E.)	437 Court St., Auburn, Me.
Brinker, Louis G. (S.)	c/o Willis Music Co., 137 W. 4th St., Cincinnati, Ohio
Brinklow, Reginald A. (N. C.)	310 E. Purl St., Goshen, Ind.
Brinser, Ira S. (E.)	Supt. of Schools, Newark, Del.
Brinser, Marlin H. (E.)	378 Berwick, Easton, Pa.
Britton, Leoti C. (N. C.)	934 Grant St., Kalamazoo, Mich.
Brittson, Ann (S. W.)	1831 W. 10th St., Oklahoma City, Okla.
Broadbudd, Marie L. (S. W.)	Box 1560, El Paso, Tex.
Broadstreet, Lucy Hearn (S. W.)	1322 Pine St., Pine Bluff, Ark.
Brockett, Evan B. (N. C.)	Joliet, Ill.
Erooks, Ethel (S. W.)	1105 So. Elwood, Tulsa, Okla.
Brooke, Mrs. Lillie B. (S. W.)	1306 So. 2nd, Box 554, Temple, Tex.
Brooks, Marguerite V. (S. W.)	Sedan, Kans.
Brooks, Mrs. Stella (S. W.)	Box 25, Sedan, Kans.
Broughton, Maxine (E.)	Pavilion, Pavilion, N. Y.
Brown, Ada Mae (S. W.)	518 Rosedale, Tulsa, Okla.
Brown, Albert E. (E.)	114 Parker St., Ithaca, N. Y.
Brown, A. Jean (E.)	47 Highland St., Worcester, Mass.
Brown, C. O. (S. W.)	Southwestern College, Box 213, Winfield, Kans.
Brown, Emily V. (S. W.)	1829 Franklin St., Denver, Col.
Brown, Karl V. (S.)	Terra Alta, W. Va.
Brown, Lucile (E.)	The Raymond, Fitchburg, Mass.
Brown, Mabel Benton (N. C.)	La Porte City, Iowa
Brown, Mrs. Mary Rives (S. W.)	1203 E. 10th, Apt. 4-a, Tulsa, Okla.
Brown, Myrtle Lucille (S. W.)	918 E. 17th St., Oklahoma City, Okla.
Brown, Otto (N. C.)	Viroqua, Wis.
Brown, Ralph C. (N. C.)	314 W. Washington, Sullivan, Ind.
Brown, Ruth Evelyn (S. W.)	Board of Education, Wichita, Kans.
Brown, Sadie E. (N. C.)	812 E. 1st St., Carlinville, Ill.
Brown, Wade R. (S.)	N. Car. College for Women, Greensboro, N. C.
Brown, William E. (E.)	210 Yale Ave., New Haven, Conn.
Bruce, Elsie S. (E.)	Box 14, Hoxsie, R. I.
Brueser, Gertrude A. (S. W.)	3048 Troost Ave., Kansas City, Mo.
Bryant, Laura (E.)	422 E. Buffalo St., Ithaca, N. Y.
Bryant, William H. (N. C.)	State Teachers College, Terre Haute, Ind.
Bryson, Frances (E.)	20 Scio St., Rochester, N. Y.
Buchanan, Fannie (N. C.)	1130 East St., Grinnell, Iowa
Buchanan, Lenore C. (S. W.)	225 E. 14th St., Oklahoma City, Okla.
Buchtel, Forrest L. (S. W.)	1101½ Commercial St., Emporia, Kans.
Buchtel, Mrs. Forrest L. (S. W.)	1101½ Commercial St., Emporia, Kans.
Buckley, Katherine (E.)	34 Rice St., Marlboro, Mass.
Bull, Henry Whorlow (N. C.)	Box 37, Windsor, Ont., Canada

Bullock, Elizabeth (E.)	Honesdale, Pa.
Bunting, Ida M. (E.)	178 Commonwealth Ave., Boston, Mass.
Buracker, Mrs. Mildred Leeper (N. C.)	101 South Front, Virginia, Ill.
Burbank, Erma J. (N. C.)	775 Broadway, Benton Harbor, Mich.
Burgess, Frances (S.)	Morehead City, N. C.
Burghart, Elma (S. W.)	Central High School, Tulsa, Okla.
Burhenn, Edna (S.)	1515 N. Broadway, Baltimore, Md.
Burke, Ellena M. (E.)	198 Meigs St., Rochester, N. Y.
Burkhart, Mrs. Richard (S. W.)	501 N. Elwood Ave., Tulsa, Okla.
Burnet, Louis L. (S. W.)	Burbank, Okla.
Burnett, Ralph M. (E.)	430 School St., Webster, Mass.
Burns, Mrs. Eunice (N. C.)	501 E. North St., Medina, Ohio
Burns, Mrs. H. A. (S. W.)	705 Mayo Bldg., Tulsa, Okla.
Burns, Helen M. (S. W.)	Santa Lewis Rd., Tulsa, Okla.
Burns, Irene E. (N. C.)	863 Iroquois Drive, S. E., Grand Rapids, Mich.
Burns, Marguerite C. (E.)	Box 343, North Grosvenordale, Conn.
Burns, Mary H. (E.)	230 Litchfield St., Torrington, Conn.
Burns, Samuel T. (N. C.)	501 E. North St., Medina, Ohio
Burr, Mrs. C. J. (N. C.)	Box 35, Linden, Mich.
Burroughs, Clara Haye (S.)	2633 Adams Mill Rd., Washington, D. C.
Burroughs, Mrs. Jane Johnson (N. C.)	1824 Broadway, Indianapolis, Ind.
Burtness, Amanda C. (N. C.)	1501 N. Mayfield Ave., Chicago, Ill.
Burton, Lola M. (S. W.)	504 Bellevue Ave., Galena, Kans.
Bushnell, Almon W. (E.)	Normal Training Course, Johnson, Vt.
Bushong, Melvin S. (S. W.)	219 N. Kansas Ave., Olathe, Kans.
Butler, Andrew O. (S.)	High Point, N. C.
Butler, Ruth E. (E.)	27 Hinsdale Ave., Winsted, Conn.
Buttelman, Clifford V. (E.)	111 Corey St., West Roxbury, Mass.
Butterfield, Camilla (S. W.)	Ft. Smith, Ark.
Butterfield, Walter H. (E.)	276 Washington Ave., Providence, R. I.
Byrnes, Marie E. (E.)	Central School, Orange, N. J.
Byvank, Elsie D. (N. C.)	Box 251, Independence, Iowa.
Cabean, Mary (S. W.)	915 N. Prudom, Pawhuska, Okla.
Cable Piano Co. (N. C.)	Attention E. L. Hadley, 57 E. Jackson Blvd., Chicago, Ill.
Cain, Noble (N. C.)	2511 Eastwood Ave., Evanston, Ill.
Cain, Mrs. O. E. (S. W.)	Elwood, Kans.
Cain, Mrs. Walter L. (S. W.)	1608 So. Cincinnati, Tulsa, Okla.
Call, Audrey Mae (E.)	169 Grove St., E. Stroudsburg, Pa.
Calvert, Margaret E. (N. C.)	411 West Center, Hastings, Mich.
Cameron, Mrs. A. C. (S. W.)	1690 Washington St., Beaumont, Tex.
Cameron, Barbara R. K. (E.)	450 Yonkers Ave., Yonkers, N. Y.
Cameron, Edna E. (N. C.)	6207 7th Ave., Kenosha, Wis.
Camp, Frances (N. C.)	Bement, Ill.
Campbell, Gabriella F. (S. W.)	Kans. State Teachers College, Pittsburgh, Kans.
Campbell, Helen M. (N. C.)	10 So. May St., Aurora, Ill.
Campbell, Otley D. (N. C.)	902 S. 58th St., Omaha, Nebr.
Canady, Flora (S.)	High Point, N. C.
Cannady, Agnes L. (S.)	500 E. Cumberland St., Dunn, N. C.
Cannon, Elizabeth L. (S. W.)	3619 Euclid, Kansas City, Mo.
Cannon, Nancy E. (E.)	336 Market St., Kittanning, Pa.
Cannon, Sadie C. (S. W.)	3431 Asbury, Dallas, Tex.
Carden, Byrna H. (S.)	3 Sparks Apts., Charleston, W. Va.
Carey, Bruce A. (E.)	Girard College, Philadelphia, Pa.
Carlile School (S. W.)	District No. 20, Pueblo, Colo.
Carmichael, Mrs. Elizabeth (N. C.)	602 N. 9th St., Fort Dodge, Iowa
Carothers, Louis Dixon (S.)	Farmville, N. C.
Carpenter, Richard (E.)	166 Congress Ave., Providence, R. I.
Carr, Flora B. (N. C.)	DuQuoin, Ill.
Carson, Cleva J. (N. C.)	State Normal School, Aberdeen, S. Dak.

Carson, Mary E. (E.)	Saltsburg, Pa.
Carstens, Thelka (N. C.)	1016 9th Ave., S., Fargo, N. Dak.
Carter, Clifford L. (S.)	179 Tremont St., Boston, Mass.
Carter, Jessie (N. C.)	5551 Kimbark Ave., Chicago, Ill.
Carter, Russel (E.)	301 State Educational Bldg., Albany, N. Y.
Cartledge, Annette (N.)	1120 Cedar Ave., Redlands, Calif.
Casey, Angela F. (E.)	232 Hoyt St., Buffalo, N. Y.
Casrey, Mrs. Ada Miller (S. W.)	Barnsdall, Okla.
Castleberry, Annice (S. W.)	311 W. Washington Ave, Jonesboro, Ark.
Castner, Charles Roy (E.)	46 Christopher St., Montclair, N. J.
Catron, Mrs. Frances S. (S. W.)	304 N. 6th St., Ponca City, Okla.
Caylor, John S. (N. C.)	403 E. Walnut St., Kokomo, Ind.
Cazier, Ruth H. (S.)	Box 1001, Tampa, Fla.
Central Grade School (S. W.)	District No. 20, Pueblo, Colo.
Central School, (S. W.)	Mertzon, Tex.
Chaffee, Frank E. (S. W.)	321 N. Chelsea, Kansas City, Mo.
Chamber of Commerce (S.)	Frank L. Sizemore, Sec., High Point, N. C.
Chambers, G. W. (N. C.)	908 W. Hughitt St., Iron Mountain, Mich.
Champlin, Doris (E.)	2 W. 67th St., New York, N. Y.
Chaney, Agnes A. (N. C.)	Spencer, Iowa
Chapin, Mildred (E.)	8 Canfield Place, Rochester, N. Y.
Chapman, Clifford C. (E.)	179 Tremont St., Boston, Mass.
Chase, Claire E. (E.)	327 State St., Springfield, Mass.
Chase, James E. (N. C.)	808 Bush St., Jackson, Mich.
Chase, Lucille Warden (E.)	400 Main St., New York Mills, N. Y.
Chastaine, Julia (N. C.)	Carbondale, Ill.
Chatburn, Frances M. (N. C.)	619 S. 5th St., Springfield, Ill.
Chatham, Norma (S. W.)	812 W. 7th St., Ft. Worth, Tex.
Cheney, John C. (N. C.)	Box 146, Elkhart, Ind.
Chester, M. Dessolee (N. C.)	214½ E. Main St., Van Wert, Ohio
Child, Mary A. (S.)	304 N. 15th St., Wilmington, N. C.
Childs, Marie I. (E.)	855 E. Main St., Rochester, N. Y.
Chilvers, Thomas H. (N. C.)	15827 La Salle Blvd., Detroit, Mich.
Chitwood, Alice E. (N. C.)	Berrien Springs, Mich.
Chivington, Ginevra M. (N. C.)	901 E. Arcadie Ave., Peoria, Ill.
Church, Charles F. (N. C.)	Mapleton, Iowa
Church, John R. (N. C.)	North Branch, Mich.
Church, N. L. (E.)	Teachers College, Columbia Univ., New York City, N. Y.
Clark, Amy B. (S. W.)	Box 604, Beloit, Kas.
Clark, Amy E. (E.)	North Chestnut St., New Paltz, N. Y.
Clark, Mrs. Dorothy (S. W.)	2319 W. Rosedale St., Ft. Worth, Tex.
Clark, Mrs. Frances E. (E.-N. C.-S. W.)	Apt. C-5, Greenleigh Court, Merchantville, N. J.
Clark, Herbert P. (N. C.)	221 E. 20th St., Chicago, Ill.
Clark, Mrs. Leanna C. (S. W.)	616 S. 3rd St., Muskogee, Okla.
Clark, Marguerite E. (E.)	161 W. 6th Ave., Roselle, N. J.
Clark, Robert A. H. (E.)	439 Central Ave., New Haven, Conn.
Clarke, Harry F. (N. C.)	1260 Elbur Ave., Lakewood, Ohio
Clausen, Violet (S. W.)	124 So. Lawn, Kansas City, Mo.
Cleary, Alexander E. (E.)	54 Pilgrim Rd., Marblehead, Mass.
Cleavinger, Bettie (S. W.)	515 Walnut St., Leavenworth, Kans.
Clement, Bertha B.	38 N. Burnett St., E. Orange, N. J.
Cleveland, Esther (E.)	86 Meigs St., Rochester, N. Y.
Cleverly, Sue (S. W.)	1559 Vine St., Denver, Colo.
Clifford, Sarah M. (S. W.)	5104 Montgall Ave., Kansas City, Mo.
Cline, James D. (S. W.)	Colo. State Teachers College, Greeley, Colo.
Cline, Julia (S.)	Temple Garden Apts., Baltimore, Md.
Clinton, Mrs. Fred (S. W.)	1315 So. Boulder, Tulsa, Okla.
Clough, Homer W. (N. C.)	403 E. Washington St., Medina, Ohio

Club, Senior & Junior Hyechka (S. W.).....	Tulsa, Okla.
Club, Wednesday Morning Musical (S. W.).....	Tulsa, Okla.
Clulow, Mrs. Ernest E. (S. W.).....	424 N. Elwood, Tulsa, Okla.
Clute, Sherman A. (E.).....	37 Bradburn St., Rochester, N. Y.
Coan, C. V. H. (E.).....	82 Church St., Rutland, Vt.
Cockey, Nellie M. (S. W.).....	904 E. Sherman St., Hutchinson, Kans.
Cohen, Dena (S.).....	1403 N. Charles St., Baltimore, Md.
Colburn, Albert S. (E.).....	46 Newhall St., Malden, Mass.
Colburn, Eleanor S. (E.).....	Box 184, Livermore Falls, Me.
Cole, Mrs. Browne Greaton (S.).....	Box 722, Ocala, Fla.
Cole, Jr., Mrs. J. R. (S. W.).....	Hotel Tulsa, Tulsa, Okla.
Coleman, Annie Royal (S.).....	Lexington, N. C.
Coleman, Bernice (N. C.).....	State Teachers College, Valley City, N. Dak.
Colgan, Marion E. (E.).....	Pittsford, N. Y.
Collins, Abbie F. (N. C.).....	Savanna, Ill.
Collins, Hazel J. (E.).....	103 Circular St., Saratoga Springs, N. Y.
Collins, Mary Mathias (E.).....	233 4th Ave., Phoenixville, Pa.
Collins, Roy N. (N. C.).....	420 S. Tremont St., Kewanee, Ill.
Collins, Violet V. (N. C.-S. W.).....	291 S. Water St., Malwaukee, Wis.
Colmey, Anna M. (E.).....	435 Crescent Ave., Buffalo, N. Y.
Colmey, Mary A. (E.).....	435 Crescent Ave., Buffalo, N. Y.
Colquitt, Mary J. (S. W.).....	2124 6th Ave., Ft. Worth, Tex.
Colt, Mrs. Mabel C. (E.).....	84 Adams St., Rochester, N. Y.
Columbian School (S. W.).....	District No. 20, Pueblo, Colo.
Coman, Jennie R. (N. C.).....	Hurlbut St., Detroit, Mich.
Combe, Elizabeth M. (N. C.).....	228 Houston Ave., Muskegon, Mich.
Compton, W. Harold (E.).....	795 Dennison Ave., Columbus, Ohio
Conklin, F. Colwell (E.).....	63 Hillcrest Ave., Larchmont, N. Y.
Conklin, James V. (E.).....	Box 553, Ansonia, Conn.
Connole, M. Gertrude (N. C.).....	606 N. Sheridan Rd., Waukegan, Ill.
Conor, Amy L. (E.).....	114 Prichard St., Fitchburg, Mass.
Conroy, Mrs. J. J. (S. W.).....	762 N. Denver, Tulsa, Okla.
Constant, Olive J. (S. W.).....	211 N. 5th St., Hiawatha, Kans.
Converse, H. A. (N. C.).....	818 Cornelia St., Joliet, Ill.
Conway, Mary M. (S. W.).....	Municipal Office Bldg., New Orleans, La.
Cook, Mrs. Bertha Kinzel (S. W.).....	1166 N. Main, Tulsa, Okla.
Cook, Ila B. (S. W.).....	1508 Austin St., Wichita Falls, Tex.
Cook, John G. (N. C.).....	5 Cortelyou Place, Pleasant Ridge, Cincinnati, Ohio
Cooksey, G. Campbell (S. W.).....	1831 Peters Ave., New Orleans, La.
Coledge, Ethel V. (E.).....	423 W. 120th St., New York, N. Y.
Coombs, Cecile C. (N. C.).....	545 Washington Place, E. St. Louis, Ill.
Coombs, Mrs. Esther G. (E.).....	Hampton Academy, Hampton, N. H.
Coon, Edith A. (E.).....	470 Main St., Oneida, N. Y.
Cooper, Rudy W. (N. C.).....	18 E. Center St., Danville, Ill.
Copenhagen, Mrs. Marvin (S.).....	Box 91, Chilhowie, Va.
Corbett, Helen (E.).....	810 South Ave., Rochester, N. Y.
Cordell, Mrs. Clark (S. W.).....	Holdenville, Okla.
Cordell, Mrs. Oscar (S. W.).....	218 E. 24th St., Tulsa, Okla.
Cordell, Ruth (S. W.).....	Holdenville, Okla.
Corey, Lucille (N. C.).....	763 Wahkonsa Annex, Ft. Dodge, Iowa
Corlett, Charles F. (N. C.).....	Dana Musical Institute, Warren, Ohio
Corona School (S. W.).....	District No. 20, Pueblo, Colo.
Corwin, C. C. (E.).....	Corning Free Academy, 10 E. 1st St., Corning, N. Y.
Cosgrove, Martha C. (E.).....	Washington Junior High School, Rochester, N. Y.
Cotton, Mrs. Homer E. (N. C.).....	New Trier High School, Kenilworth, Ill.
Coulter, Mrs. B. L. (S.).....	New Albany, Miss.
Coving, Hattie Mae (S.).....	Hamlet, N. C.
Cowin, Roxy E. (N. C.).....	1113 Willard St., Ann Arbor, Mich.
Cox, Beatrice (S. W.).....	Nelagoney, Okla.

Coye, Nina (N. C.)	543 Avalon Terrace, S. E., Grand Rapids, Mich.
Crabbs, Josephine (N. C.)	733 Seymour Ave., Lansing, Mich.
Craig, Hugh (E.)	100 Nonatuck St., Holyoke, Mass.
Crain, Ruth H. (N. C.)	600 34th St., Rock Island, Ill.
Cramer, Mrs. Merle F. (S. W.)	204 W. 2nd St., Florence, Colo.
Crance, Edna (E.)	126 E. Main St., Lockhaven, Pa.
Crawford, C. F. (S. W.)	1012 McGee St., Kansas City, Mo.
Crawford, Raymond R. (E.)	Waltham, Mass.
Creighton, M. Elizabeth (E.)	Bruce Park Ave., Greenwich, Conn.
Crene, Edwin E. (S. W.)	1215 So. Boston Ave., Tulsa, Okla.
Crissey, Florence E. (S. W.)	2517 Montana St., El Paso, Tex.
Criswell, C. L., (S. W.)	318 W. Willow St., Durant, Okla.
Crocker, Ellen M. (E.)	170 W. 74th St., New York, N. Y.
Croft, Hazel T. (N. C.)	917 Bushwell St., Beloit, Wis.
Croft, Marie (S. W.)	1822 N. Fitzhugh St., Dallas, Tex.
Cromer, Melba (N. C.)	800 Tyler St., Gary, Ind.
Cross, Agnes M. (N. C.)	Lyon & Healy Bldg., Chicago, Ill.
Cross, Henry P. (E.)	168 Brinkerhoff St., Ridgefield Park, N. Y.
Cross, Viola I. (E.)	233 Fulton Ave., Hempstead, L. I., N. Y.
Crowley, Frances T. (N. C.)	Conservatory of Music, Cincinnati, Ohio
Crum, Mildred M. (N. C.)	706 W. Green St., Urbana, Ill.
Crumbaugh, Helen E. (S. W.)	815 S. Macombe, Box 348, El Reno, Okla.
Crutcher, Mrs. Frank (S. W.)	Box 671, El Paso, Tex.
Cullen, Mary A. (E.)	345 Pawtucket Ave., Pawtucket, R. I.
Cullum, Albert G. (E.)	41 Purser Place, Yonkers, N. Y.
Cullum, Ernest T. (N. C.)	2301 Prairie Ave., Chicago, Ill.
Cummer, Illen P. (N. C.)	Court Apts. No. 19, Ft. Dodge, Iowa
Cummings, Elizabeth (N. C.)	717 W. 28th St., Kearney, Nebr.
Cundiff, Hannah M. (S.)	Marshall College, Huntington, W. Va.
Curry, Mary J. (E.)	23 Gardner St., Peabody, Mass.
Curtis, Alice Wilcox (E.)	21 Hamilton St., New Britain, Conn.
Curtis, Elmer (N. C.)	122 W. Elm St., Albion, Ill.
Curtis, Helen (S.)	Bush Conservatory, 839 N. Dearborn, Chicago, Ill.
Curtis, Irene Anna (N. C.)	1618 16th St., Superior, Wis.
Cushing, Edward O. (E.)	579 Massachusetts Ave., Cambridge, Mass.
Cushman, Grace E. (S.)	Univ. of Miami, Coral Gables, Fla.
Cutting, Mrs. Amy Z. (N. C.)	129 Orchard Ave., Battle Creek, Mich.
Daab, Ernest W. (N. C.)	320 S. Illinois St., Belleville, Ill.
Dackerman, Priscilla (N. C.)	509 Crosby St., Akron, Ohio
Dadmun, H. Alice (S.)	418 W. 19th St., Norfolk, Va.
Dalrymple, L. Adelaide (S. W.)	Box 1106, Oilton, Okla.
Dalton, Gertrude C. (N. C.)	1535 S. 60th Court, Cicero, Ill.
Damm, Lillian E. (S. W.)	802 Grand, Joplin, Mo.
Damon, Elinor J. (E.)	Box 655, Wakefield, R. I.
Damon, Inez Field (E.)	67 Tyler Park, Lowell, Mass.
Damon, Kenneth (E.)	652 W. 189th St., New York, N. Y.
Dana, Lynn B. (N. C.)	Dana's Musical Institute, Warren, Ohio
Danforth, Mrs. Elizabeth Ripple (S.)	685 Argonne Ave., Apt. 6, Atlanta, Ga.
Danforth School (S. W.)	District No. 20, Pueblo, Colo.
Daniel, Eugenia (S. W.)	921 Jennings Ave., Ft. Worth, Tex.
Dann, Arthur J. (E.)	27 Circuit Ave., Worcester, Mass.
Dann, Hollis E. (E.)	New York Univ., Washington Square, New York, N. Y.
Darby, Lillie E. (N. C.)	305 E. Chicago St., Valparaiso, Ind.
Darby, Ruth (S. W.)	Greenleaf, Kans.
Darnall, Mrs. Esther S. (S. W.)	212 W. Armour, Kansas City, Mo.
Datesman, Mrs. Elsie Greene (N. C.)	800 Garrison St., Fremont, Ohio
Davidson, Nancy C. (E.)	Bedford Hills, N. Y.
Davidson, Susan M. (N. C.)	306 Madison St., Carthage, Ill.
Davies, Gwelyn (E.)	81 N. Washington St., Wilkes Barre, Pa.

- Davis, Elizabeth W. (N. C.) 3860 W. 38th St., W., Cleveland, Ohio
 Davis, Ennis D. (E.-S. W.) 70 5th Ave., New York, N. Y.
 Davis, Robert S. (N. C.) 405 N. 5th St., Marshall, Minn.
 Davis, Howard Clark (E.) State Normal School, Fredonia, N. Y.
 Davis, Isabel T. (E.) Riverhead, L. I., N. Y.
 Davis, Jean E. (E.) Brewster Free Academy, Wolfeboro, N. H.
 Davis, Katharine (S.) 728 N. Cherry St., Winston-Salem, N. C.
 Davis, Mark Allen (E.) 110 So. Main St., West Hartford, Conn.
 Davis, Maude L. (E.) 27 Shattuck, Worcester, Mass.
 Davis, Mrs. M. Wardner (S.) 174 Liberty St., Salem, W. Va.
 Davis, Naneen (N. C.) 432 Western Ave., Waterloo, Iowa
 Davis, W. J. (N. C.) 4167 E. 99th St., Cleveland, Ohio
 Day, Grace A. (S. W.) Board of Education Bldg., Tulsa, Okla.
 Dean, Doris (N. C.) 815 State St., Alma, Mich.
 Dean, Harriett (E.) State Normal School, Indiana, Pa.
 Deason, Mrs. Evelyn (S. W.) Box 181, R. F. D. 1, El Paso, Tex.
 DeBate, Gertrude A. (N. C.) 325 North St., Bedford, Ohio
 Dederer, Mrs. Hortense (E.) 366 E. Lincoln Highway, Coatesville, Pa.
 DeForest, Margaret (E.) 50 Lenox, Apt. 306, E. Orange, N. J.
 Delbridge, Maude (N. C.) 3306 Kenwood Ave., Indianapolis, Ind.
 Deller, L. Eugenia (S. W.) 411 S. Holden, Warrensburg, Mo.
 Demmler, Oscar W. (E.)
 217 Dalzell Ave., Ben Avon, Bellevue Branch, Pittsburgh, Pa.
 De Nero, Mrs. Irene (S. W.) 1021 Magolfn, El Paso, Tex.
 Deneweth, Amelia E. (N. C.) 319 Brown Ave., Rockford, Ill.
 Denison, Mrs. B. B. (E.) 88 Lexington Ave., New York, N. Y.
 Denmark, Jettie (S. W.) Baylor College, Belton, Tex.
 Dennis, Annette (N. C.) 1115 W. Nevada, Urbana, Ill.
 Denton, Pattie M. (S. W.) 213 N. Emporia, Wichita, Kans.
 Denues, John (S.) Chilham Rd., Mt. Washington, Baltimore, Md.
 Denver, Mildred E. (E.) 236 Elm St., Holyoke, Mass.
 Derrick, Helen (E.) 30 E. 2nd St., Moorestown, N. J.
 DeSelm, Stella C. (N. C.) 2599 Glen Echo Drive, Columbus, Ohio
 De Stivers, Cobby (S. W.) Waco High School, Waco, Tex.
 Dethier, Jean V. (E.) 11 Belmore Terrace, Boston 30, Mass.
 Dethof, Dorothy (N. C.) 806 Clay St., Cedar Falls, Iowa
 Devendorf, Emma E. (E.) 164 Kingsboro Ave., Gloversville, N. Y.
 Dewey, Charlotte E. (E.) Raquette Lake House, Raquette Lake, N. Y.
 Dewey, Katherine (N. C.) 1906 E. 101 St., Cleveland, Ohio
 Dewey, Mrs. Lyle (S. W.) 220 S. Oak, Ponca City, Okla.
 Dexter, Gertrude W. (E.) 20 Columbus Ave., Beverly, Mass.
 Dickerman, C. Louise (E.) 53 Lilley Rd., W. Hartford, Conn.
 Dickinson, Helen R. (N. C.) 833 Giddings Ave., S. E., Grand Rapids, Mich.
 Diehl, Joseph Dale (E.) 160 Longview Ave., White Plains, N. Y.
 Dillinger, C. M. (S. W.) Reger, Mo.
 Dillinger, Earl (S. W.) Unionville, Mo.
 Dinkeloo, Gerard J. (N. C.) 579 W. Park Ave., Highland Park, Ill.
 Dinkmeyer, Adah C. (N. C.) 4441 N. Hermitage Ave., Chicago, Ill.
 Dinsmore, C. Earl (E.) 14 Wood Court, Tarrytown, N. Y.
 Dissinger, C. F. (N. C.) 126 So. Park Rd., La Grange, Ill.
 Dixon, Mrs. Ann (N. C.) 1418 E. Superior St., Duluth, Minn.
 Dixon, May C. (E.) 126 Elm St., E. Rochester, N. Y.
 Dockham, George H. (E.) 33 Circuit Rd., Winthrop, Mass.
 Doetzel, Frederick A. (N. C.) 148 N. 32nd St., Cedar Rapids, Iowa
 Dolan, Elizabeth (E.) 40 Hollywood St., Worcester, Mass.
 Donahue, Nettie (N. C.) Box 142, Geneva, Nebr.
 Donecker, Della (S. W.) 2265 Monumental St., San Antonio, Tex.
 Donna, Katherine M. (E.) 19 Elm St., Great Barrington, Mass.
 Donoghue, Anne E. (E.) 44 Cheltenham Rd., Rochester, N. Y.

Donohue, Jr., J. H. (S.)	3018 Kinsington Ave., Richmond, Va.
Donovan, Jr., John C. (N. C.)	2606 Euclid Ave., Cincinnati, Ohio
Donovan, Mary C. (E.)	187 Field Point Rd., Greenwich, Conn.
Dooley, Mary F. (N. C.)	1743 E. 68th St., Chicago, Ill.
Dorsey, Margaret (N. C.)	712 Orleans Ave., Keokuk, Iowa
Dorward, E. Marion (E.)	450 Main St., South Manchester, Conn.
Doud, Mrs. Jeanette E. (N. C.)	211 N. Madison, Carthage, Ill.
Dougan, Leonora (E.)	774 State St., Springfield, Mass.
Dougan, Roy (N. C.)	1356 Beach Court, Lakewood, Ohio
Dow, Helen (E.)	66 18th St., Lowell, Mass.
Dowdy, Juliet C. (S. W.)	719 E. Third, Eureka, Mass.
Downey, John S. (N. C.)	62 Cooper Square, New York, N. Y.
Drake, Grant (E.)	79 Franklin St., Melrose Highlands, Mass.
Dray, Adelaide (E.)	Box 486, Belchertown, Mass.
Drescher, Ella S. (E.)	59 Kingston Place, Buffalo, N. Y.
Dresden, Josephine (N. C.)	Manistique, Mich.
Drexel, Rhea E. (E.)	343 N. 6th St., Reading, Pa.
Drollinger, Corinne T. (N. C.)	3547 Kensington Rd., Detroit, Mich.
Drysdale, Mrs. Grace W. (E.-N. C.)	208 Col. House Offices, Cambridge, Mass.
Dudley, Leonora (S. W.)	2504 5th Ave., Ft. Worth, Tex.
Duguid, Helen P. (E.)	High School, Hartford, Conn.
Duke, Josephine G. (E.)	86 W. 8th St., Bayonne, N. J.
Duke, Lucie W. (S. W.)	229½ W. 11th St., Oklahoma City, Okla.
Dumont, Mrs. Mabelle B. (E.)	Box 63, Chatham, Mass.
Dunbar, Roxy M. (S.)	Troy City Schools, Troy, Ala.
Duncan, Colette, (N. C.)	1402 Willis Ave., Perry, Iowa
Dunham, Franklin S. (E.-N. C.-S. W.)	Aeolian Hall, New York, N. Y.
Dunlap, Ina M. (N. C.)	1139 27th St., Moline, Ill.
Dunlop, Millicent (S. W.)	Jamestown, N. Dak.
Dunn, Mrs. Helen Gebhart (N. C.)	2006 60th St., Kenosha, Wis.
Dunton, Sarena (N. C.)	116 S. Madison Ave., Wheaton, Ill.
Durkee, Abbie Marguerite (S. W.)	c/o Board of Education, El Paso, Tex.
Durkee, Eleanor R. (E.)	Martville, N. Y.
Duvall, Mabel (N. C.)	209 Wabash Ave., Belleville, Ill.
Dvorak, Raymond F. (N. C.)	903 S. Race St., Urbana, Ill.
Dyer, Harold S. (S. W.)	1424 E. 4th Ave., Winfield, Kans.
Dykema, Peter W. (E.)	Teachers College, Columbia Univ., New York, N. Y.
Earhart, Will (E.-S. W.)	725 Fulton Bldg., Pittsburgh, Pa.
Eaton, Catherine E. (E.)	198 Meigs St., Rochester, N. Y.
Eaton, Clarence (S. W.)	702 S. Phoenix St., Tulsa, Okla.
Eaton, Minnie L. (E.)	23 Atkinson St., Dover, N. H.
Eberle, Alma (E.)	314 Second Ave., Altoona, Pa.
Ebersole, Amos S. (N. C.)	297 E. Perry, Tiffin, Ohio
Eckhardt, Bertha K. (N. C.-S. W.)	Victor Talking Machine Co., Camden, N. J.
Eckroat, Boyd F. (E.)	Marion St., Box 1277, Uniontown, Pa.
Eddy, Alice C. (N. C.)	5719 Dorchester Ave., Chicago, Ill.
Eddy, Ruth B. (E.)	Maple Ave., Swansea, Mass.
Edgar, T. J. (S. W.)	Tulsa, Okla.
Edgar, Mrs. T. J. (E. W.)	Tulsa, Okla.
Edison School (S. W.)	District No. 20, Pueblo, Colo.
Edmonds, Lida M. (N. C.)	301 W. Marion St., Elkhart, Ind.
Edmonds, Virgil V. (S. W.)	4112 Garfield, Kansas City, Mo.
Edmundson, Lois (S.)	136 So. Kanowaha, Beckley, W. Va.
Edwards, Bessie (S.)	Canton, N. C.
Edwards, Ethel M. (E.)	R. F. D. 6, Sace Rd., So. Portland, Me.
Edwards, Ethelyn G. (E.)	School St., Wallingford, Vt.
Edwards, Evora M. (S. W.)	Music Supervisor, Garfield, Kans.
Edwards, Lena R. (S.)	Altavista, Va.
Edwards, Winifred A. (E.)	1207 Genesee St., Rochester, N. Y.

Effinger, Stanley (S. W.)	.....718 W. Pikes Peak Ave., Colorado Springs, Colo.
Egan, E. H. (N. C.)	.....Decatur, Ill.
Egger, Helen K. (N. C.)	.....713 Jefferson, Gary, Ind.
Eigenbrodt, Verna A. (N. C.)	.....443 Ashland St., St. Paul, Minn.
Eikenberry, Betty Joyce (N. C.)	.....871 Division St., Decatur, Ill.
Eildon, Grace (S. W.)	.....Music Supervisor, Topeka, Kans.
Eisenlohr, Eva (E.)	.....124 W. Logan St., Philadelphia, Pa.
Ekman, G. A. (E.)	.....81 Fletcher St., Winchester, Mass.
Ekman, Ingrid E. (E.)	.....81 Fletcher St., Winchester, Mass.
Eldridge, Harry C. (S.)	.....Eldridge Entertainment House, Franklin, Ohio
Eldridge, Miriam (E.)	.....39 Florence St., Natick, Mass.
Elliott, Emily (E.)	.....200 Reynolds Terrace, Orange, N. J.
Elliott, Mrs. Emma G. (N. C.)	.....67 Griswold St., Delaware, Ohio
Elliott, Floy (S. W.)	.....2331 E. 5th, Tulsa, Okla.
Elliott, Laura (S. W.)	.....La Cygne, Kans.
Elliott, Ann (S.)	.....2826 Monument Ave., Richmond, Va.
Elliott, Ruth (S. W.)	.....8 S. Wheeling, Tulsa, Okla.
Elliott, Virginia M. (E.)	.....Barnet, Vt.
Ellis, Mary L. (N. C.)	.....116 W. 5th St., Flora, Ill.
Elsey, Harry Neill (S. W.)	.....1203 So. Florence Place, Tulsa, Okla.
Elsmith, E. Leonard (E.)	.....620 W. 122nd St., New York, N. Y.
Ely, L. Clinton (S.)	.....Director of Music, Salem, Va.
Emery, S. Gordon (E.)	.....State Normal School, Edinboro, Pa.
Emmons, L. J. (N. C.)	.....High School, Albert Lea, Minn.
Engle, Amos H. (S. W.)	.....So. Texas State Teachers College, Kingville, Tex.
Engle, Howard (S. W.)	.....1117a W. 2nd, Tulsa, Okla.
Engle, Mrs. Howard (S. W.)	.....1117a W. 2nd, Tulsa, Okla.
English, Lena (N. C.)	.....521 So. Quincy St., Clinton, Ill.
Ennis, Mrs. Dorothy S. (M. C.)	.....2118 Nebraska St., Sioux City, Iowa
Ennis, Elizabeth (N. C.)	.....Arcola, Ill.
Enor, Mabel (N. C.)	.....State Teachers College, Minot, N. Dak.
Ensor, Ruth (N. C.)	.....Mason City, Ill.
Epperson, Emery G. (N. C.)	.....1069 S. 7th., Salt Lake City, Utah
Eppes, Eva Taylor (S.)	.....Normal School, Fredericksburg, Va.
Espinola, Mary (E.)	.....11 Austin St., Hyde Park, Mass.
Euren, Signa (N. C.)	.....311 10th St., Moorhead, Minn.
Euscor, Evelyn (E.)	.....36 Central Ave., New Haven, Conn.
Evans, Ethel L. (N. C.)	.....David City, Nebr.
Evans, Mrs. F. A. (S. W.)	.....S. R. A. Box 56, Hominy, Okla.
Evans, Naomi R. (N. C.)	.....1310 W. 22nd St., Cedar Falls, Iowa
Evanson, Jacob A. (N. C.)	.....Community Music Association, Flint, Mich.
Evarts, Mrs. Marie D. (N. C.)	.....1400 Bemis St., S. E., Grand Rapids, Mich.
Everly, Elizabeth (S. W.)	.....210 Massachusetts, Winfield, Kans.
Eversman, Alice G. (S. W.)1476 Penn, Apt. 35, Denver, Colo.
Evingson, Ethel (N. C.) Fargo, N. Dak.
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Fairchild, Mrs. Jennie B. (E.)Long Hill St., Burnside, Conn.
Farley, Madeline J. (S. W.)805 E. 30th St., Kansas City, Mo.
Farr, Frank D. (N. C.)	.....221 E. 20th St., Chicago, Ill.
Farrell, Mary M. (N. C.)	.....5133 Washington Blvd., Chicago, Ill.
Farwell, Lewis A. (S. W.)	.....El Paso High School, El Paso, Tex.
Fauley, Leon E. (S. W.)	.....F. C. Station, Denton, Tex.
Faville, Mildred (N. C.)	.....Stratford Arms, Milwaukee, Wis.
Faxlanger, Gertrude (E.)	.....99 Rodney Ave., Buffalo, N. Y.
Fay, Evelyn O. (E.)	.....Board of Education, Yonkers, N. Y.
Feagans, Mary Rose (S.)	.....State Normal, Cullowhee, N. C.
Feldman, Howard F. W. (S. W.)	.....1000 North A, Arkansas City, Kans.
Feldman, Mrs. R. (S. W.)	.....1207 N. Cheyenne, Tulsa, Okla.
Feller, Edwin (S.)	.....Hotel Southland, Norfolk, Va.

Fellows, Alice (N. C.)	Edgewater Drive, Point Place, Toledo, Ohio
Fenwick, G. Roy (N. C.)	271 McNab St., S., Hamilton, Ont., Canada
Ferguson, M. Maxine (N. C.)	2310 E. Market St., Logansport, Ind.
Ferris, Jeanette (E.)	Combs Conservatory, 1331 S. Broad St., Philadelphia, Pa.
Ferry, Mrs. Willa C. (E.)	208 Front St., Punxsutawney, Pa.
Findlay, Francis M. (E.)	150 Newbury St., Boxton, 17, Mass.
Fink, Bernice H. (N. C.)	205 W. Park St., Morrison, Ill.
Fink, Ella Louise (N. C.)	R. 2, Box 8, S. Milwaukee, Wis.
Finley, Joseph A. (N.)	401 E. 37th St., Portland, Ore.
Firth, Maude M. (S. W.)	Board of Education Bldg., Tulsa, Okla.
Fischer, Alpha (N. C.)	2307 Monroe St., Toledo, Ohio
Fischer, Joseph A. (E.)	119 W. 40th St., New York, N. Y.
Fish, Elinor M. (E.)	931 E. State St., Sommerville, N. J.
Fish, Stella Elise (N. C.)	187 Beach St., Berea, Ohio
Fishburn, Hummel (E.)	717 Barklay St., Chester, Pa.
Fisher, Anna (E.)	334 E. Main St., Ilion, N. Y.
Fisher, Gertrude (E.)	Box 247, Shamokin, Pa.
Fisher, Russell W. (N. C.)	Carmel, Ind.
Fisher, William Arms (E.)	178 Tremont St., Boston, Mass.
Fisher, W. Ethelbert (N. C.)	4014 Montgomery Rd., Cincinnati, Ohio
Fitzgerald, Grace D. (S. W.)	Box 182, Calhan, Colo.
FitzGerald, James A. (E.)	252 Tremont St., Boston, Mass.
Fitzpatrick, Bernadine M. (S. W.)	3045 W. 39th Ave., Denver, Colo.
Flagg, Theresa M. (N. C.)	152 Ford Ave., H. P., Detroit, Mich.
Flaherty, Esther C. (N. C.)	10th & Prairie, Milwaukee, Wis.
Flanagan, Florence A. (N. C.)	1335 Grand Ave., Milwaukee, Wis.
Flanders, Marion (E.)	229 E. Main St., Patchogue, L. I., N. Y.
Fleming, Ada M. (N. C.-S. W.)	2301 Prairie Ave., Chicago, Ill.
Fleming, Dorothy C. (E.)	161 E. Elm St., Greenwich, Conn.
Fletcher, Flora (E.)	46 Jefferson Ave., Rochester, N. Y.
Flinchpaugh, Vinita (S. W.)	311 Mobile Ave., Port Arthur, Tex.
Flueckiger, Samuel L. (N. C.)	117 S. 3rd Ave., Saginaw, Mich.
Flueckiger, Mrs. Samuel L. (N. C.)	117 S. 3rd Ave., Saginaw, Mich.
Flynn, Mrs. Lena (E.)	Music Supervisor, Retsof, N. Y.
Flynn, William H. (E.)	Box 172, Dalton, Mass.
Foltz, Donald (N. C.)	Rockford, Ohio
Foltz, Lucille E. (S. W.)	Riverton, Wyo.
Foote, Mary (S.)	606 24th St., Ashland, Ky.
Ford, Hazel I. (N. C.)	Box 169, Richmond, Ill.
Foss, George H. (E.)	Sterling, Mass.
Foster, Albert H. (N. C.-S. W.)	429 So. Wabash Ave., Chicago, Ill.
Foster, Mrs. Albert H. (S. W.)	5515 W. Adams St., Chicago, Ill.
Foster, Clyde E. (N. C.)	Mich. State Normal College, Ypsilanti, Ohio
Foster, Penelope M. (S. W.)	419 7th St., Beaumont, Tex.
Fowle, Ida M. (E.)	Booth Bay Harbor, Me.
Fowler, Mary Alice (S.)	952 W. 4th St., Winston-Salem, N. C.
Fox, Cleo G. (N. C.)	601 Main St., Dowagiac, Mich.
Francis, J. Henry (S.)	1425 Lee St., Charleston, W. Va.
Frank, Virginia (S.)	High Point, N. C.
Franklin, Inez C. (S. W.)	Silver Burdett & Co., Chicago, Ill.
Franz, Agnes H. (N. C.)	2932 Barrett St., St. Louis, Mo.
Frary, Wayne (N. C.)	130 W. Euclid, Detroit, Mich.
Fraser, Edna (N. C.)	904 10th Ave., Port Huron, Mich.
Fraser, Jessie M. (S.)	Roosevelt Junior High School, Charleston, W. Va.
Fraser, Loraine E. (E.)	34 Lewis Place, Rockville Center, N. Y.
Fraser, Marie (N. C.)	Oak Grove Club, Flint, Mich.
Frederick, Walter H. (N. C.)	251 Oak St., Oberlin, Ohio
Frederick, W. L. (S.)	Box 244, Goldsboro, N. C.
Freeman, Wyatt Charlton (S. W.)	107 West A, Atoka, Okla.

Fremmer, Mabel F. (E.)	370 Essex St., Lawrence, Mass.
French, Arthur E. (E.)	78 Beach St., Revere, Mass.
French, Frances G. (E.)	49 Glen Rd., Boston, Mass.
French, Virginia (S. W.)	3740 Warwick, Kansas City, Mo.
French, Walter (S. W.)	3121 Olive, Kansas City, Mo.
Freseman, Flora (S. W.)	1476 Pennsylvania St., Denver, Colo.
Frey, George O. (E.)	Girard College, Philadelphia, Pa.
Fricke, Frances B. (E.)	417 Tregaron Rd., Bala-Cynwyd, Pa.
Friends, Mrs. Mabel (E.)	22 E. Washington St., Hornell, N. Y.
Fristad, Millie J. (S.)	125 McIver St., Greensboro, N. C.
Froehlich, Frederick William (E.)	2228 N. Fourth St., Harrisburg, Pa.
Frohlich, Ruth (N. C.)	5844 Race Ave., Chicago, Ill.
Fryfogle, Theo F. (N. C.)	614 Lake Drive St., Grand Rapids, Mich.
Fuller, Elizabeth (N. C.)	Buda, Ill.
Fuller, Mrs. Harriet Smith (N. C.)	246 W. 4th Ave., Dickinson, N. Dak.
Fuller, Helen H. (N. C.)	3137 Oak Park Ave., Berwyn, Ill.
Fuller, Margaret Mary (N. C.)	906 3rd St., N. W., Minot, N. Dak.
Fuller, Mary (E.)	201 Davis Ave., Brookline, Mass.
Fullerton, Charles A. (N. C.-S. W.)	2321 Franklin St., Cedar Falls, Iowa
Fulton, Elizabeth (S.)	704 W. Davis St., Burlington, N. C.
Furman, Erle T. (N. C.)	211 So. Capital St., Mitchell, S. Dak.
Fryar, Lettie (S.)	Fryar School of Music, Miami, Fla.
Fryberger, Mrs. Agnes Moore (S. W.)	4907 W. Pine Blvd., St. Louis, Mo.
Gafney, Ray E. (S. W.)	65 Warnell Blvd., Kansas City, Mo.
Gaines, Margaret (E.)	40 Irving Place, New York, N. Y.
Gaiser, Norma E. (N. C.)	211 Independence Ave., Waterloo, Iowa
Gale, Mrs. M. F. (E.)	83 Washington, Concord, N. H.
Gallagher, Marjorie (N. C.)	2640 Wilson Ave., Chicago, Ill.
Gallagher, Pauline (S. W.)	3607 Campbell, Kansas City, Mo.
Galloway, Sara (S.)	Frederick Hotel, Huntington, W. Va.
Galon, Helen (E.)	1111 Boylston St., Boston, Mass.
Gardner, Charles B. (S. W.)	612 N. Fillmore St., Maryville, Mo.
Gardner, Georgia (N. C.)	62nd & Stewart Ave., Chicago, Ill.
Gardner, Ida (S. W.)	19 E. 6th, Tulsa, Okla.
Gareissen, Isabelle (N. C.)	2170 E. Jefferson, Detroit, Mich.
Garland, Agnes G. (E.)	70 E. State St., Montpelier, Vt.
Garthe, Alice L. (N. C.)	1718 N. Lawndale Ave., Chicago, Ill.
Gartlan, George H. (E.)	416 Ocean Ave., Brooklyn, N. Y.
Garver, Donald (S.)	1527 12th Ave., S. Birmingham, Ala.
Garvey, Agnes G. (E.)	24 Washburn St., Worcester, Mass.
Gastfield, Harriet C. (N. C.)	Box 567, Deerfield, Ill.
Gatthardt, Marguerite (N. C.)	Rogus Location, R. F. D. 1, Iron River, Mich.
Gatwood, E. J. (S.)	Peabody College, Nashville, Tenn.
Gauch, Edna C. (E.)	29 Copperfield Rd., Worcester, Mass.
Gaver, Ella F. (N. C.)	1313 Garfield Ave., Springfield, Ohio
Gay, E. (S.)	2712 7th St., Meridian, Miss.
Gayle, Sara (S.)	841 W. Lexington St., Danville, Ky.
Gebhart, David R. (S.)	Peabody College, Nashville, Tenn.
Gebhart, Mrs. David R. (S.)	Peabody College, Nashville, Tenn.
Gehrkins, Karl W. (N. C.)	285 E. College St., Oberlin, Ohio
Geiger, Elizabeth (S.)	Charlotte, N. C.
Gerard, Ruth O. (N. C.)	212 S. Cedar St., Marshfield, Wis.
Gerloch, Otto E. (E.)	24 Main St., Shelburne Falls, Mass.
Gerrish, Olive M. (N.)	201 E. 6th St., Tempe, Ariz.
Gerstbauer, Mary (N. C.)	1125 N. Dearborn, Chicago, Ill.
Gettys, Myrtle Jean (S. W.)	Box 693, Wichita, Kans.
Gharst, Tolman (N. C.)	106 E. 10th St., Washington, Ind.
Gibbons, Anne Agnes (E.)	55 Summer St., Maynard, Mass.
Gibson, Thomas L. (S.)	3004 Clifton Ave., Baltimore, Md.

Giddings, Thaddeus P. (E.-N. C.)	305 City Hall, Minneapolis, Minn.
Gifford, Jennie L. (E.)	162 North 9th St., Newark, N. J.
Gilbert, Martha E. (N. C.)	310 E. Washington Ave., Iowa Falls, Iowa
Gilbreath, Logan (S. W.)	110 S. 15th St., St. Joseph, Mo.
Gildemiester, Louise M. (N. C.)	3745 Sheffield Ave., Chicago, Ill.
Gildersleeve, Glenn (E.)	540 W. 123rd St., Apt. B-61, New York, N. Y.
Gill, Virginia (E.)	2916 Carman St., Camden, N. J.
Gillen, Mrs. Olive S. (N. C.)	1960 E. 73rd No. 20, Cleveland, Ohio
Gillespie, Mary (E.)	Women's College, Newark, Del.
Gillett, Pauline (N. C.)	R. F. D. No. 9, Box 773, Detroit, Mich.
Gillett, Thalia (S. W.)	1403 Montana St., El Paso, Tex.
Gillette, Drusilla M. (N. C.)	142 E. Grand Ave., Springfield, Ohio
Gilmore, Mrs. Emma Z. (N. C.)	203 S. Broad St., Hillsboro, Ill.
Ginand, Margaret (E.)	165 Wesleyan Ave., Providence, R. I.
Gingrich, Irving (N. C.)	646 Belden Ave., Chicago, Ill.
Gipe, Stuart E. (E.)	303 So. George St., York, Pa.
Glauser, Etta (N. C.)	239 S. Broadway, New Philadelphia, Ohio
Gleason, Alice E. (E.)	Music Supervisor, Hubbardston, Mass.
Gleason, Elisabeth (E.)	76 Garden St., Hartford, Conn.
Glenn, Louise, (S. W.)	505 So. Chilton Ave., Tyler, Tex.
Glockzin, Albert A. (N. C.)	1720 Virginia Ave., Connersville, Ind.
Glover, Nellie L. (N. C.)	203 E. Mill St., Akron, Ohio
Gmelin, Max R. (N. C.)	444 10th Ave., S., Clinton, Iowa
Goddard, Rose (S. W.)	Victor Talking Machine Co., Camden, N. J.
Goepfert, Paul O. (S. W.)	413 North 2nd St., Independence, Kans.
Goetz, Anton (S. W.)	1009 Chestnut St., Muskogee, Okla.
Goetz, Esther M. (N. C.)	6210 Ingleside Ave., Chicago, Ill.
Goff, Ruby I. (S.)	602 Park Ave., Charleston, W. Va.
Goforth, Mrs. William A. (S. W.)	1316 So. Carson St., Tulsa, Okla.
Goiterman, Alice E. (N. C.)	3941 So. Grand Blvd., St. Louis, Mo.
Goldowsky, Blanche (E.)	90 164th St. Botolph St., Boston, 17, Mass.
Goldstein, Dorothy M. (E.)	1656 Chapel St., New Haven, Conn.
Goldthwaite, George T. (E.)	181 Willard St., Berlin, N. H.
Goodale, Mrs. C. L. (S. W.)	1533 E. Admiral Blvd., Tulsa, Okla.
Goodall, Louise C. (E.)	221 Elm St., Edgewood, Pittsburgh, Pa.
Goodwin, Mary (E.)	3178 Main St., Mechamiville, N. Y.
Goodwin, Melvin Biggs (E.)	Clayton, N. J.
Gordon, Edgar B. (N. C.)	Univ. of Wisconsin School of Music, Madison, Wis.
Gordon, Griffith L. (S. W.)	Box 484, Pawhuska, Okla.
Gordon, Mrs. Mabel Bush (S. W.)	Box 484, Pawhuska, Okla.
Gorman, C. H. (E.)	48 Hope St., Providence, R. I.
Gorman, F. C. (N. C.)	Box 473, Bessemer, Mich.
Gorman, Francis J. (E.)	Box 92, N. Dana, Mass.
Gorton, Mildred (N. C.)	513 De Witt St., Portage, Wis.
Goss, Nellie (N. C.)	301 Union Ave., S. E., Grand Rapids, Mich.
Gott, Alice L. (N. C.)	280 Harmond, Detroit, Mich.
Gould, Edwin M. (S.)	42 Tremont Park, W. Asheville, N. C.
Gould, Maud L. (E.)	192 S. Water St., Old Town, Me.
Gould, May E. (E.)	26 Washington St., Brewer, Me.
Gow, Myrtle E. (N. C.)	1213 S. Franklin St., Mt. Pleasant, Mich.
Grace, Marguerite (S. W.)	4393 Forest Park Blvd., St. Louis, Mo.
Graham, Marion B. (E.)	942 Linden St., Bethlehem, Pa.
Graham, Mary Nancy (N. C.)	906 W 4th St., Waterloo, Iowa
Graham, Otto E. (N. C.)	713 Helmhole Ave., Waukegan, Ill.
Graham, Percy (E.)	11 Humphrey Terrace, Swampscott, Mass.
Gramling, Edith (S.)	Newport News High School, Newport News, Va.
Granger, Mary (N. C.)	216 3rd Ave., S., Jamestown, N. Dak.
Grant, Mrs. Dawn (E.)	48 James St., Auburn, Me.
Grant, Edward J. (E.)	85 Ontario St., Providence, R. I.

Grant, Richard W. (E.)	Penn. State College, State College, Pa.
Graves, Eva (S. W.)	4300 Clifton St., El Paso, Tex.
Graves, Glendora (N. C.)	169 Country Club Rd., Chicago Heights, Ill.
Gray, Catharine J. (N. C.)	601 W. High St., Piqua, Ohio
Gray, Eugenia (S.)	Cary, N. C.
Green, Carlotta W. (E.)	Clover Rd., Brighton, N. Y.
Green, Mary Louise (S. W.)	1408 6th Ave., Ft. Worth, Tex.
Greene, Esther M. (E.)	State Normal School, Oneonta, N. Y.
Greene, Roger W. P. (E.)	171 Reynolds Ave., Providence, R. I.
Greene, Rosemary M. (N. C.)	1002 W. Illinois St., Urbana, Ill.
Greer, Helen (N. C.)	1785 Agnes, Cincinnati, Ohio
Gregg, Mary Frances (N. C.)	323 W. Broadway, Winona, Minn.
Gregg, Paul Edwin (N. C.)	14 So. Main, Menomonie, Wis.
Gregory, Isabel M. (E.)	28 Du Merle, Lowell, Mass.
Gretton, Harry A. (E.)	498 Main St., Orange, N. J.
Griesenbeck, Lulu M. (S. W.)	502 Madison St., San Antonio, Tex.
Griffin, Edward N. (E.)	8 Newtonville Ave., Newton, Mass.
Griffith, Charles E. (E.)	39 Division St., Newark, N. J.
Griffith, Mrs. Elizabeth (S. W.)	1428 So. Boston, Tulsa, Okla.
Griffith, Janet O. (S. W.)	2653 Bellaire St., Denver, Colo.
Griggs, Anna L. (E.)	24 Prospect St., Newport, Vt.
Grimes, Ethel Clare (E.)	11 Prospect St., Peterboro, N. H.
Grimm, Walter (N. C.)	426 Dakota St., Winona, Minn.
Grosh, Ruth E. (E.)	c/o Carl Fischer, Inc., 62 Cooper Square, New York, N. Y.
Grosse, Reba Conger (N. C.)	137 N. Gifford St., Elgin, Ill.
Grossman, Henrietta F. (E.)	37 Minnesota Ave., Buffalo, N. Y.
Grotefendt, Edna M. (S.)	Spray, N. C.
Groves, Anabel (E.)	1136 Jackson St., Wilmington, Del.
Grubbs, Brownie Lenore (S.)	130 S. W. 20th Rd., Miami, Fla.
Gubser, Mrs. N. J. (S. W.)	647 N. Denver, Tulsa, Okla.
Gully, Mrs. Frank (S.)	124 Annandale St., Asheville, N. C.
Guthrie, Frances L. (S. W.)	Music Supervisor, Norton, Kans.
Guthrie, Marian Morna (S.)	Box 207, Parkersburg, W. Va.
Guy, Mrs. Leone R. (N. C.)	La Grange, Ind.
Guy, Ruth C. (N. C.)	426 N. Oak St., Danville, Ill.
Haake, Charles J. (N. C.)	Northwestern Univ. School of Music, Evanston, Ill.
Haake, Mrs. Gail M. (N. C.)	Northwestern Uni. School of Music, Evanston, Ill.
Haberland, Helen V. (N. C.)	112 S. Garfield, Hinsdale, Ill.
Hackett, Mabel Tyler (E.)	Little Neck Hills, Long Island, N. Y.
Hadida, Sophie C. (E.)	56 Day's Park, Buffalo, N. Y.
Hague, Guy L. (S. W.)	Manual Training High School, Kansas City, Mo.
Hahn, Mrs. Lotta Boles (N. C.)	1208½ So. 8th, Springfield, Ill.
Hahnel, Eugene M. (N. C.)	2654 So. 59th St., St. Louis, Mo.
Haines, Florence L. (E.)	287 Montclair Ave., Newark, N. J.
Haines, Lloyd (N. C.)	842 Princeton St., Akron, Ohio
Haines, Mrs. Maud Huston (E.)	663 Alba St., Portland, Me.
Haines, Sara F. (E.)	63 Summer St., Boston, Mass.
Hainett, Rose (N. C.)	112 W. Hill St., Champaign, Ill.
Hake, W. H. (S. W.)	17 E. 10th St., Tulsa, Okla.
Hale, Fred P. (N. C.)	Box 766, Iron River, Mich.
Hall, Agnes (S. W.)	1101¾ W. Broadway, Muskogee, Okla.
Hall, Cecil J. (E.)	395 Boylston St., Boston, Mass.
Hall, Gertrude (E.)	231 Post Ave., Rochester, N. Y.
Hall, Ina W. (E.)	45 Hall St., Rochester, N. Y.
Hall, Norman H. (N. C.)	430 S. Wabash Ave., Chicago, Ill.
Hallenbeck, H. M. (E.)	70 5th Ave., New York, N. Y.
Hallett, Anna Lee (E.)	20 Highland Ave., Milo, Me.
Halpin, Mildred A. (E.)	117 Nott Terrace, Schenectady, N. Y.
Halsey, Helen I. (E.)	Willow Place Club, Sherrill, N. Y.

Ham, Mrs. Bertha M. (E.)	Somerset, Mass.
Hamilton, Carrie E. (E.)	2100 Braddock Ave., Swissvale, Pa.
Hamilton, Isabel (N. C.)	Bathgate, N. Dak.
Hammett, Flora (S. W.)	1407 Arch, Little Rock, Ark.
Hammitt, Lillian E. (E.)	230 Wilson Ave., Uniontown, Pa.
Hammond, Virginia (N. C.)	502 S. Walnut St., Springfield, Ill.
Hanley, May H. (E.)	22 Mawney St., Providence, R. I.
Hannan, Louise (N. C.)	5522 Cornell Ave., Chicago, Ill.
Hanneman, F. H. (N. C.)	808 E. Main, Mt. Horeb, Wis.
Hannen, Helen M. (N. C.)	Board of Education, Cleveland, Ohio
Hanson, Alice M. (N. C.)	c/o Board of Education, Madison, Wis.
Hanson, Randolph P. (E.)	Commercial High School, Brooklyn, N. Y.
Hantula, Arvo W. (S. W.)	318 So. Grand, Okmulgee, Okla.
Harclerode, William M. (E.)	121 Chestnut St., Harrisburg, Pa.
Harder, Aline (S. W.)	2512 Rogers St., Ft. Worth, Tex.
Hardin, Elsie (S. W.)	401 N. Atchison, El Dorado, Kans.
Hardin, Mrs. Frances Poal (S. W.)	915 S. Cheyenne, Apt. 6, Tulsa, Okla.
Hardy, E. B. L. (S. W.)	1101 5th St., Alva, Okla.
Hardy, Hazel H. (S. W.)	415 N. 10th St., Independence, Kans.
Harkes, Marie (N. C.)	5858 Magnolia Ave., Chicago, Ill.
Harley, Alexander M. (N. C.)	77 North St., W. Chicago, Ill.
Harley, Mrs. Vogel (N. C.)	77 West North St., W. Chicago, Ill.
Harlis, Dale C. (N. C.)	17 Elizabeth Lake Ave., Pontiac, Mich.
Harman, Effie E. (N. C.)	863 Forest Ave., South Bend, Ind.
Harper, Minnie (S. W.)	113 W. Cannon St., Ft. Worth, Tex.
Harper, R. Pauline (N. C.)	Lebanon, Ill.
Harraison, Kate Lee (S.)	502 Boulevard Terrace, Atlanta, Ga.
Harris, Helen A. (N. C.)	559 S. Taylor Ave., Decatur, Ill.
Harrison, Mrs. Eileen M. (S. W.)	Board of Education Bldg., Tulsa, Okla.
Harshman, Alice (N. C.)	Griggsville Ill.
Hart, F. T. (E.)	201 S. High St., W. Chester, Pa.
Hartman, Helen E. (N. C.)	250 3rd St., Mansfield, Ohio
Hartman, Ruth J. (S. W.)	1649 Fairchild, Manhattan, Kans.
Hartnett, Margaret V. (S.)	219 Howard St., Elkton, Md.
Hartwig, Mrs. Fred W. (S. W.)	Box 448, Humboldt, Kans.
Harvat, Helen (S. W.)	716 S. Cheyenne, Tulsa, Okla.
Hastie, W. A. (N. C.)	979 Windsor St., Cincinnati, Ohio
Haswell, L. Graham (S. W.)	4529 Madison, Kansas City, Mo.
Hatch, Mabel B. (S. W.)	Box 473, Powell, Wyo.
Hatch, William M. (E.)	221 Columbus Ave., Boston, Mass.
Hathaway, Eva (N. C.)	711 E. 6th St., Duluth, Minn.
Hathaway, F. E. (N. C.)	218 S. Wabash Ave., Chicago, Ill.
Hauer, Florence L. (E.)	643 Walnut St., Lebanon, Pa.
Hauskencht, Claude E. (E.)	239 S. High St., W. Chester, Pa.
Haven, Dale (N. C.)	c/o Ginn & Co., 199 E. Gay St., Columbus, Ohio
Haviland, Earl W. (E.)	155 Waterman St., Lockport, N. Y.
Hawkins, Dorothy (E.)	Hayward Hotel, Rochester, N. Y.
Hawkinson, Frances (N.)	829 Vista St., Hollywood, Calif.
Hawkinson, Mrs. G. L. (S. W.)	Box 892, Weletka, Okla.
Hawley, Edward R. (E.)	43 Western Ave., Westfield, Mass.
Hawley, Jessie L. (E.)	6 Crosby St., Brattleboro, Vt.
Hayden, Mary E. (E.)	3 Lincoln St., Westboro, Mass.
Hayden, Van B. (N. C.-S.-S. W.)	729 Frankon St., Keokuk, Iowa
Hayden, Villa E. (E.)	90 164th St. Botolph St., Boston, 17, Mass.
Hayes, Bess A. (N. C.)	1204 S. Lincoln Ave., Urbana, Ill.
Hayes, Elizabeth C. (N. C.)	210 A N Ustin Blvd., Oak Park, Ill.
Hayes, Ella M. (S.)	130 34th St., Newport News, Va.
Haynes, Marguerite (S. W.)	Concordia, Kans.
Hays, Ernest H. (N. C.)	Hampton Institute, Hampton, Va.

Hays, Lucille L. (N. C.)	1717 6th Ave., Grinnell, Iowa
Haywood, Mrs. Austin (S. W.)	2702 E. 5th Place, Tulsa, Okla.
Haywood, Frederick H. (E.)	109 W. 57th St., New York, N. Y.
Haywood, Lucy M. (N. C.)	14th S K St., Lincoln, Nebr.
Hazzard, Mary Ina (S.)	Margo Terrace, Asheville, N. C.
Head, Myrtle (N. C.)	Board of Education, Cleveland, Ohio
Healey, Kate L. (E.)	12 Schubert St., Binghamton, N. Y.
Hearly, Caroline E. (E.)	South St., McGraw, N. Y.
Heaton, Thelma J. (S. W.)	822 Market St., Emporia, Kans.
Heck, Mathilda A. (N. C.)	418 Rice St., St. Paul, Minn.
Hedges, Mrs. Effie J. (S. W.)	Westport High School, Kansas City, Mo.
Heister, Townsend (E.)	518 3rd Ave., Troy, N. Y.
Held, Lillie B. (E.)	1453 Wightman St., Pittsburgh, Pa.
Helms, Seona (N. C.)	1824 E. 97th St., Cleveland, Ohio
Henderson, E. B. (E.)	4660 Hudson Blvd., Union City, Weehawken Station, N. J.
Henderson, Eva (E.)	Rivermere, Bronxville, N. Y.
Henderson, Ruby M. (N. C.)	R. F. D. 2, Pontiac, Ill.
Hendrickson, Clarence V. (N. C.)	641 Virginia St., Gary, Ind.
Hendy, Henry (E.)	37 Red Cross Ave., Newport, R. I.
Hennessy, Isabel (E.)	256 King St., Springfield, Mass.
Heowe, Helen (N. C.)	3325 Washington Blvd., Chicago, Ill.
Hepner, Helen E. (S. W.)	Kemp Lodge, Tulsa Univ., Tulsa, Okla.
Herbert, Mrs. Sara Marie (E.)	1426 N. St. Clair St., Pittsburgh, Pa.
Herbold, Lorin K. (S. W.)	3215 E. 5th, Tulsa, Okla.
Herron, Anna L. (S.)	3919 5th St., N. W., Washington, D. C.
Herron, E. M. (S.)	3919 5th St., N. W., Washington, D. C.
Hersey, Edith F. (E.)	266 Gray St., Arlington, Mass.
Herzog, Ottilie (S. W.)	4919 National Bridge Ave., St. Louis, Mo.
Hess, Homer F. (S. W.)	State Teachers College, Conway, Ark.
Heyward, Mrs. Christine (S.)	De Soto Hotel, Savannah, Ga.
Hickman, Edna L. (N. C.)	1114 W. Nevada St., Urbana, Ill.
Hieber, Olga E. (N. C.-S. W.)	221 E. 20th St., Chicago, Ill.
Hiett, Ruth (N. C.)	117 S. 8th St., Springfield, Ill.
Higbee, Juva N. (N. C.)	136 Broad, Adrian, Mich.
Higgins, Ethel L. (E.)	129 Livingstone St., New Haven, Conn.
High, Mrs. Kathleen B. (S.)	William & Mary College, Williamsburg, Va.
Hiler, Hester E. (E.)	49 Park Ave., Bloomfield, N. J.
Hill, Adah M. (N. C.)	2108 N. Penn. St., Indianapolis, Ind.
Hill, Eleanor (S.)	Roanoke Rapids, N. C.
Hill, Gladys L. (E.)	71 Oakland Terrace, Hartford, Conn.
Hill, Martha (N. C.)	14875 Rockdale St., Detroit, Mich.
Hill, Mary Denise (E.)	27 Highland Ave., West Haven, Conn.
Hill, Ruth B. (N. C.)	335 W. 10th St., Humo, Ind.
Hill, S. Minerva (E.)	147 Melrose St., Providence, R. I.
Hilton, Rena H. (E.)	336 Thompson St., N. Tonawanda, N. Y.
Hine, Gladys (N. C.)	268 W. Allegan St., Otsego, Mich.
Hinga, Howard N. (E.)	86 So. Union St., Rochester, N. Y.
Hinkle, Anna D. (N. C.)	Bringinghurst, Ind.
Hintz, Elmer M. (E.)	40 Elmdorf Ave., Rochester, N. Y.
Hirst, Alice H. (N. C.)	1365 Chapel St., Cincinnati, Ohio
Hitchner, Wilbert B. (E.)	125 N. Cedar Ave., Merchantville, N. J.
Hobbs, Kelsie May (S. W.)	2519 W. 155th St., Topeka, Kans.
Hobbs, Theodosia J. (N. C.)	1010 4th Ave., Council Bluffs, Iowa
Hodge, M. Myrtle (S. W.)	205 E. 10th, Horton, Kans.
Hodges, Anne Kathryn (N. C.)	R. F. D. No. 11, Anderson, Ind.
Hodges, Minnie May (N. C.)	"C" Miami Apts., Marion, Ind.
Hodson, Earl L. (N. C.-S. W.)	6618 N. Ashland Ave., Chicago, Ill.
Hoeflin, Mary Evelyn (N. C.)	Roanoke, Ill.
Hoerr, Emma M. (E.)	260 Fisk St., Pittsburgh, Pa.

Hoffman, Raymond A. (N. C.-S. W.)	434 S. Wabash Ave., Chicago, Ill.
Hogan, Katherine F. (E.)	219 Culver Rd., Rochester, N. Y.
Hohmann, Charles D. (N. C.)	7709 Cornell Ave., Chicago, Ill.
Holbrook, Ruth E. (E.)	5½ Harmony St., Danbury, Conn.
Holcombe, J. Merton (N. C.)	186 W. 4th St., Mansfield, Ohio
Holland, Carol M. (E.)	State Normal School, Genesee, N. Y.
Holland, Mary (S.)	Public School Music Teacher, Rockingham, N. C.
Hollingsworth, Helen H. (N. C.)	1116 W. 30th St., Indianapolis, Ind.
Holloway, Birdie H. (N. C.)	Oberlin Conservatory, Oberlin, Ohio
Holloway, Bonnie (S. W.)	1320 Procter, Port Arthur, Tex.
Holmes, Ralph M. (N. C.)	Tudor Apts., Des Moines, Iowa
Holmgren, Hazel (N. C.)	Valley City, N. Dak.
Holt, Mrs. Edna C. (N. C.)	7 Chestnut St., Geneva, Ohio
Holton, Alma D. (E.)	25 Hawthorne St., Malden, Mass.
Holtz, Fred A. (N. C.)	Martin Band Instrument Co., Elkhart, Ind.
Honaas, Christopher O. (N. C.)	306 W. Bridge St., Austin, Minn.
Hooper, Gladys E. (E.)	41 Union Square, W., New York, N. Y.
Hooper, Phoebe (E.)	33 High St., Springfield, Mass.
Hoover, C. Guy (N. C.-S. W.)	434 S. Wabash Ave., Chicago, Ill.
Hoover, Fern L. (S. W.)	1219 W. 20th, Oklahoma City, Okla.
Hoover, Helen Virginia (S.)	616 N. Luzerne Ave., Baltimore, Md.
Hoover, M. J. (S. W.)	6541 Lafayette Ave., Chicago, Ill.
Hopkins, Mrs. Grace W. (S.)	3915 Seminary Ave., Richmond, Va.
Hopper, Lena Mae (N. C.)	301 N. Diamond St., Jacksonville, Ill.
Horn, W. Irving (N. C.)	234 Gates St., Crystal Lake, Ill.
Hosmer, Elmer S. (E.)	31 Langham Rd., Providence, R. I.
Hosmer, Miriam (E.)	31 Langham Rd., Providence, R. I.
Hougham, Ethel B. (N. C.)	414 E. Main St., Hoopeston, Ill.
Houston, Ruth (S. W.)	Burns, Kans.
Hovey, Lois (N. C.)	Lovington, Ill.
Howard, Charles T. (S. W.)	J. W. Jenkins Sons Music Co., 5527 Michigan Ave., Kansas City, Mo.
Howard, Crystal M. (S. W.)	310 Barnes Ave., Alva, Okla.
Howard, Elizabeth (E.)	929 Main St., Worcester, Mass.
Howard, John E. (N. C.)	Carroll Apts., Minot, N. Dak.
Howard, John Tasker (E.-S. W.)	437 5th Ave., New York, N. Y.
Howard, Robert M. (E.)	22 Bradford Ave., Passaic, N. J.
Howard, Mrs. Sarah F. (S. W.)	64 S. 23rd St., Kansas City, Kans.
Howe, Edith E. C. (N. C.)	311 N. Oak Park Ave., Oak Park, Ill.
Howe, Genevieve (N. C.)	118 3rd St., Savanna, Ill.
Howerton, George R. (S. W.)	3815 Genesee, Kansas City, Mo.
Howes, Maude M. (E.)	Coddington Chambers, Quincy, Mass.
Hoy, Mrs. Katherine (S. W.)	1223 S. Norfolk, Tulsa, Okla.
Hoyler, A. George (E.)	44 Winfield St., Worcester, Mass.
Hoyt, Esther Louise (S. W.)	Desloge, Mo.
Hoyt, Mrs. Hortense M. (E.)	Proctor, Vt.
Huddle, Mrs. Percie Geer (E.)	34 Fort St., Groton, Conn.
Hudson, Marcia A. (N. C.)	1057 11th St., N. W., Grand Rapids, Mich.
Hudson, M. Ethel (S. W.)	4931 Fountain Ave., St. Louis, Mo.
Huffman, Gem (S.)	1012 Laid Ave., Parkersburg, W. Va.
Hughes, Mrs. Bertha D. (E.)	11 Oneida St., Utica, N. Y.
Hughes, Helen N. (S. W.)	517 N. Custer, Weatherford, Okla.
Hughes, L. Rush (N. C.)	113 W. College St., Crawfordsville, Ind.
Hughes, Royal D. (N. C.)	129 E. Lane Ave., Columbus, Ohio
Hughs, Mrs. M. (S. W.)	1520 So. Boulder, Tulsa, Okla.
Hulshay, Mrs. Emily Frazier (S. W.)	9 W. 17th, Tulsa, Okla.
Hulshizer, Stanford (S. W.)	9 W. 17th St., Tulsa, Okla.
Humberger, Frank F. L. (N. C.)	502 Ridge Ave., Troy, Ohio
Humberger, Gaylord R. (N. C.)	30 E. 5th St., Springfield, Ohio

Hummel, Iva M. (E.)	33 Baird Rd., Fairport, N. Y.
Hummel, Lynn E. (S. W.)	Music Supervisor, Carthage, Mo.
Humphreville, Margaret L. (E.)	304 College Ave., Lancaster, Pa.
Humphrey, Olive M. (N. C.)	192 N. Greenwood Ave., Kankakee, Ill.
Humphreys, Malcolm G. (E.)	New Britain, Conn.
Humphreys, Verna E. (E.)	964 Philadelphia St., Indiana, Pa.
Hunt, Bertha C. (E.)	33 Blackamore Ave., Auburn, R. I.
Hunt, Prentice B. (E.)	2 S. Clinton Ave., Trenton, N. J.
Hunt, Raymond H. (S. W.)	204 N. Grove St., Wichita, Kans.
Hunter, Clarena (N. C.)	216 W. Washington, Muncie, Ind.
Hunter, Mrs. Mary B. (N. C.)	1591 Franklin Ave., Columbus, Ohio
Hurd, Edna W. (E.)	State Normal College, Buffalo, N. Y.
Hurley, Marion B. (E.)	242 Washington St., Rumford, Me.
Hurt, Bomar E. (S.)	1434 Madison Ave., Memphis, Tenn.
Huse, Marjorie (E.)	Chazy, N. Y.
Hutchinson, Mrs. Florence W. (N. C.)	La Moure, N. Dak.
Hutchinson, Frances J. (E.)	50 Gill St., Walpole, Mass.
Hutchison, Mrs. L. L. (S. W.)	2615 S. Woodward, Tulsa, Okla.
Hyde, Charlotte (E.)	North Chelmsford, Mass.
Hyde, Leila E. (E.)	65 Hinsdale Ave., Winsted, Conn.
Hyde, Martha L. (S. W.)	228 B. St., N. E., Miami, Okla.
Ingalls, Mrs. Franca C. (E.)	State Normal School, Farmington, Me.
Ingalls, K. Elizabeth (E.)	427 Lenox Ave., Westfield, N. J.
Ingalls, Ronald (S.)	City Schools, Winston-Salem, N. C.
Inglish, Leona F. (S. W.)	Hermitage Hotel, Tulsa, Okla.
Inskeep, Alice C. (N. C.)	200 N. 22nd St., E., Cedar Rapids, Iowa
Inskip, Edith (E.)	674 Auburn Ave., Buffalo, N. Y.
Irons, Mayme E. (N. C.)	1310 West Main St., Decatur, Ill.
Irvine, LaVerne (E.)	711 Young St., New Castle, Pa.
Iverson, Ida Louise (N. C.)	277 5th St., S. W., Huron, S. Dak.
Iverson, T. (S.)	Director of Music, Asheville, N. C.
Jackman, M. Frances (S.)	1929 E. 31st St., Baltimore, Md.
Jackson, Abia (S.)	829 N. Fremont Ave., Baltimore, Md.
Jackson, Dorval II (N. C.)	133 N. Indiana St., Mooresville, Md.
Jackson, Edna B. (N. C.)	1900 N. B. St., Elwood, Ind.
Jackson, Elizabeth E. (S.)	Box 477, Clendenin, W. Va.
Jackson, Franklin J. (S.)	5901 32nd St., N. W., Washington, D. C.
Jackson, Katherine (N. C.)	300 S. University Ave., Peoria, Ill.
Jackson, Lucy (S.)	816 Main St., Charleston, W. Va.
Jackue, Frederick W. (S.)	Louisville Cons. of Music, Louisville, Ky.
Jacocks, Mary H. (S.)	Tarboro, N. C.
Jagger, Olive B. (E.)	345 Middle Neck Rd., Great Neck, N. Y.
Jahren, Alette (N. C.)	Augustana College, Sioux Falls, S. Dak.
James, Bird (S.)	Mannington, W. Va.
James, Mabel L. (N. C.)	1224 York St., Des Moines, Iowa
Jameson, Mrs. J. F. (S.)	Petersburg, W. Va.
Janssen, Danelia (N. C.)	721 W. Nebraska Ave., Peoria, Ill.
Jaquish, John H. (N. C.)	503 W. Oak St., Carbondale, Ill.
Jeanette, Hilda (S.)	Currituck, N. C.
Jeffers, Adrienne (S. W.)	507 N. Rosedale, Tulsa, Okla.
Jefferson, Mary A. (S.)	216 Frederick St., Staunton, Va.
Jencks, Vescy B. (N. C.)	Lodi, Wis.
Jenkins, G. C. (N. C.)	Decatur, Ill.
Jenkins, Mrs. H. Gove (E.)	Box 715, Bellow Falls, Vt.
Jenkins, Mrs. J. F. (S. W.)	3321 Bisbee, El Paso, Tex.
Jensen, Mrs. Irene H. (N. C.)	318 Sherman Ave., Council Bluffs, Iowa
Jensen, P. M. (S. W.)	Ritz Theatre, Tulsa, Okla.
Jensen, P. M. Mrs. (S. W.)	Ritz Theatre, Tulsa, Okla.
Jetter, Frank (E.)	Public Schools, Amsterdam, N. Y.

Jewett, Grace A. (S.)	Box 85, E. Radford, Va.
Joachim, Katherine E. (S.)	26 Col. Blvd., Charleston, W. Va.
Jocoy, Henry H. (E.)	25 Burbank Terrace, Buffalo, N. Y.
Johannsen, Anna W. (N. C.)	10th & Prairie St., Milwaukee, Wis.
Johns, Elsie (N. C.)	211 North 8th St., Richmond, Ind.
Johnson, Adeline O. (E.)	Housatonic St., Lenox, Mass.
Johnson, Earle Adams (S. W.)	345 Lincoln St., Denver, Colo.
Johnson, Elizabeth (E.)	210 Burncoat St., Worcester, Mass.
Johnson, Ethelyn B. (N. C.)	1205 W. Oregon, Urbana, Ill.
Johnson, Harriet A. (N. C.)	State Teachers College, Bemidji, Minn.
Johnson, H. Louise (E.)	36 Windsor St., Waterbury, Conn.
Johnson, Mrs. Jean B. (S. W.)	1408 S. Florence Place, Tulsa, Okla.
Johnson, Jessie C. (S.)	Box 396, Point Pleasant, W. Va.
Johnson, J. Edward (S.)	Reynolda, Winston-Salem, N. C.
Johnson, M. Elizabeth (N.)	Box 642, McMinville, Ore.
Johnson, M. Irene (N. C.)	907 Dewey Ave., Bemidji, Minn.
Johnson, Madeleine K. (E.)	111 Elmgrove Ave., Providence, R. I.
Johnson, Marie S. (N. C.)	608 Rex St., South Bend, Ind.
Johnson, Maude L. (N. C.)	Thief River Falls, Minn.
Johnson, Myrtle V. (N. C.)	223 First Ave., N., Fargo, N. Dak.
Johnson, Ruby E. (N. C.)	Milnor, N. Dak.
Johnson, Ruth T. (N. C.)	112 N. Campus Ave., Oxford, Ohio
Johnston, Jessie M. (N. C.)	Petersburg, Ill.
Johnston, Rebekah Ellison (S.)	1465 N. West St., Jackson, Miss.
Johnstone, Arthur Edward (N. C.)	4525 Olive St., St. Louis, Mo.
Johnstone, Dr. F. C. (N. C.)	650 N. Pine Ave., Chicago, Ill.
Jones, A. Louise (E.)	14 High St., Worcester, Mass.
Jones, Adelaide C. (N. C.)	1020 Central St., Wilmette, Ill.
Jones, Alice E. (N. C.)	1892 Sheridan Rd., Evanston, Ill.
Jones, Dorothy W. (S.)	1606 Elizabeth Ave., Charlotte, N. C.
Jones, Edith V. (S. W.)	430 N. Topeka, Apt. No. 10, Wichita, Kans.
Jones, Faye (S. W.)	1581 Madison St., Denver, Colo.
Jones, Grace E. (N. C.)	644 Ferry Ave., W., Detroit, Mich.
Jones, Helen A. (S. W.)	Hardin College, Mexico, Mo.
Jones, Herbert P. (N. C.)	Preston, Minn.
Jones, Irving W. (N. C.)	500 Delaware St., S. E., Minneapolis, Minn.
Jones, Jean Gilbert (N. C.)	Minot, N. Dak.
Jones, Laura C. (N. C.)	Ball Teachers' College, Muncie, Ind.
Jones, Lois E. (S. W.)	1207 S. Quaker, Tulsa, Okla.
Jones, Margaret L. (E.)	Riverside, Greenwich, Conn.
Jones, Mary E. (E.)	1745 No. Park Ave., Philadelphia, Pa.
Jones, Mary Leorene (N. C.)	611 Washington, Cairo, Ill.
Jones, Mary M. (S.)	1516 N. 25th St., Birmingham, Ala.
Jones, S. Edna (S. W.)	848 Downing St., Denver, Colo.
Jones, Mrs. T. Elmer (N. C.)	Barry, Ill.
Jonrowe, Marguerite F. (S.)	1731 N. W. 36th St., Miami, Fla.
Joy, Margaret E. (S. W.)	304 Sedgwick Annex, Wichita, Kans.
Joyce, Elizabeth (E.)	128 Daniels Ave., Pittsfield, Mass.
Junior High School (S. W.)	District No. 20, Pueblo, Colo.
Justis, Mabel Hope (S. W.)	1370 Summit St., Springfield, Mo.
Kackley, Josephine (S. W.)	Shields, Kans.
Kahl, Henrietta (N. C.)	Box 366, Belle Fourche, S. Dak.
Kalis, Jeannette G. (S. W.)	318 East St., Iola, Kans.
Kammerer, Marcella M. (N. C.)	1713 Hughitt Ave., Superior, Wis.
Kanagy, Lulu (N. C.)	1433 N. Pennsylvania St., Indianapolis, Ind.
Karn, Mrs. Lillian W. (S.)	1329 Belmont St., Washington, D. C.
Kaul, Celeste (S. W.)	1221 E. Main, Enid, Okla.
Keach, E. Catherine (N. C.)	1211 "L" St., Bedford, Ind.
Keane, Rose M. (E.)	17 Trinity Place, Amsterdam, N. Y.

Keating, Katherine M. (N. C.)	639 S. Main, Janesville, Wis.
Keaton, Mrs. Pauline Chappell (S. W.)	1422 W. Broadway, Muskogee, Okla.
Keegstra, Lucy E. (N. C.)	1191 Sanford St., Muskegon, Mich.
Keenan, Florence E. (E.)	373 Meigs St., Rochester, N. Y.
Keenan, George (S. W.)	8141 State Line Rd., Kansas City, Mo.
Keevers, Marcella G. (E.)	1986 Smith St., Centerdale, R. I.
Keith, Alice (N. C.)	3814 Prospect Ave., Cleveland, Ohio
Keith, John R. (N. C.)	Centralia, Ill.
Keller, Edith M. (N. C.)	State Dep't. of Education, Columbus, Ohio
Keller, Henrietta L. (S. W.)	So. West Mo. State Teachers Col., Springfield, Mo.
Keller, Katharine (S. W.)	701 South Blvd., Springfield, Mo.
Kelley, Constance H. (E.)	214 W. 14th St., Wilmington, Del.
Kelley, Dorothy G. (N. C.)	325 Center St., Wheaton, Ill.
Kelley, Elizabeth (S. W.)	1521 So. Quaker, Tulsa, Okla.
Kelley, K. G. (E.)	8½ S. Wissahichen Ave., Ventnor, N. J.
Kelley, Prudence (S. W.)	1521 So. Quaker, Tulsa, Okla.
Kelly, Alice L. (N. C.)	602 7th St., N., Fargo, N. Dak.
Kelly, Eleanor (N. C.)	75 Fayette Terrace, Hillsdale, Mich.
Kelly, Leota (N. C.)	208 S. Monroe St., Sturgis, Mich.
Kelly, Mrs. Marguerite Mays (S. W.)	209 So. G St., Muskogee, Okla.
Kelsey, Julia R. (N. C.)	544 Washington Place, E. St. Louis, Ill.
Kelso, Mrs. Hazel M. (N. C.)	659 S. Mulberry St., Martinsville, Ind.
Kemmerer, Mildred (E.)	27 N. 9th St., Allentown, Pa.
Kendrick, Grace A. (E.)	185 Princeton St., Lowell, Mass.
Kenley, Huldah Jane (E.)	5550 Pocussett St., Pittsburgh, Pa.
Kennedy, Grace (E.)	268 Sherman Ave., New Haven, Conn.
Kennedy, Helen M. (E.)	Junior High School, Atlantic City, N. J.
Kennedy, Louise R. (E.)	230 W. Washington Ave., Washington, N. J.
Kepner, F. E. (E.)	5155 N. Evans St., Pottstown, Pa.
Keravis, Rachael C. (E.)	24 Conant St., Danvers, Mass.
Kern, Dorothy H. (N. C.)	509 Wisconsin Ave., Sheboygan, Wis.
Kerr, Elizabeth M. (E.)	Box C, Brewster, N. Y.
Kerr, Mrs. Paul (S. W.)	412 W. Boulevard, El Paso, Tex.
Kerrison, Mrs. Florence (S. W.)	14 E. Yampa St., Colorado Springs, Colo.
Kessler, Francis F. (N. C.)	703½ E. Washington St., Bloomington, Ill.
Kestler, Mrs. Ralph (S. W.)	Box 1410, Tulsa, Okla.
Kettlety, Frank E. (E.)	60 Bernice Ave., Woonsocket, R. I.
Key, Al (S.)	2712 7th St., Meridian, Miss.
Kibler, Burt E. (S. W.)	14 W. Madison St., Colorado Springs, Colo.
Kidder, Eva G. (N. C.)	2717 N. Madison Ave., Peoria, Ill.
Kiefer, Emma L. (N. C.)	130 S. Brown St., Dayton, Ohio
Kiess, Mary H. (N. C.)	1913 Sherman Ave., Evanston, Ill.
Killion, Adah Louise (S.)	1357 N. Calhoun St., Baltimore, Md.
Kilpatrick, Lula (N. C.)	608 Marion St., Oak Park, Ill.
Kimball, Mrs. Alice L. (E.)	Marlboro, Mass.
Kimber, Alice (N. C.)	941 Feldcamp Ave., Springfield, Ill.
King, Alma L. (E.)	32 Prospect St., Webster, Mass.
King, Chancy B. (N. C.)	5721 Maryland Ave., Chicago, Ill.
King, Denslow (E.)	44 Franklin St., Thompsonville, Conn.
Kinnear, William B. (S. W.)	McPherson College, McPherson, Kans.
Kinsey, Clayton P. (S. W.)	525 Delmar St., Springfield, Mo.
Kinsey, Nell G. (N. C.)	6 Argyle Apts., Davenport, Iowa
Kint, Alice (E.)	325 Alexander St., Rochester, N. Y.
Kintner, Doris (S. W.)	104 E. 9th St., Tulsa, Okla.
Kintz, Carolyn (E.)	63 Park Ave., Rochester, N. Y.
Kircheis, O. A. (S.)	Community Music Directors, Spray, N. C.
Kirkham, Mrs. Kathryn (S. W.)	214½ W. 12th St., Tulsa, Okla.
Kirkpatrick, Mary (S. W.)	1814 Annis St., Ft. Worth, Tex.
Kisch, Harriette M. (N. C.)	2126 Maple Ave., Evanston, Ill.

Kiser, Esther L. (S. W.)	9218 College St., Winfield, Kans.
Kittrell, Inez (S.)	Davisboro, Ga.
Kitts, Leta K. (S.)	2015 Park Ave., Birmingham, Ala.
Kiwanis Club (S.)	High Point, N. C.
Kjerstad, Clara (N. C.)	Valley City, N. Dak.
Klaasse, Leonard C. (N. C.)	5236 Mead St., Fordson, Mich.
Klee, Mrs. Edna K. (N. C.)	3606 Mapledale St., Cleveland, Ohio
Klepper, Ruth (S. W.)	14th & Marshall, Little Rock, Ark.
Klopp, Eugene P. (E.)	Supervisor of Music, Robeson, Pa.
Kluck, Oscar E. F. (N. C.)	1216 37th St., Milwaukee, Wis.
Knapp, George Edwin (S. W.)	University of Wyo., Laramie, Wyo.
Knight, Mary L. (S.)	1012 W. Trinity Ave., Durham, N. C.
Knightly, Marion (E.)	8 Glengarry Rd., Winchester, Mass.
Knights, Loretta M. (E.)	60 So. 3rd Ave., Mt. Vernon, N. Y.
Knoblock, Mrs. Fred L. (S. W.)	1338 So. Utica, Tulsa, Okla.
Knouss, Mrs. M. Louise (S.)	211 Beverly Rd., Beverly Hills, Baltimore, Md.
Knowles, Esther M. (N. C.)	502 So. Walnut St., Springfield, Ill.
Knowles, Ethel (E.)	Main St., Mars Hill, Me.
Knudsen, Mrs. H. L. (N. C.)	Greenfield, Ill.
Knudson, Emma R. (N. C.)	384 Division St., Elgin, Ill.
Kohler, Emma M. (N. C.)	124 So. Front St., St. Mary's, Ohio
Kohlsaat, Mrs. Caroline (N. C.)	The Orrington Hotel, Evanston, Ill.
Kohr, Vera M. (N. C.)	119 W. 7th St., Uhrichsville, Ohio
Konopka, Florence M. (E.)	1535 W. Arch St., Shamokin, Pa.
Kornegay, James Mary (S.)	120 E. John St., Mt. Olive, N. C.
Kornkren, Laura (N. C.)	State Teachers College, Valley City, N. Dak.
Korrer, Elsbeth (N. C.)	95 3rd St., Fond du Lac, Wis.
Kossbiel, Caroline M. (S.)	1237 E. Eager St., Baltimore, Md.
Krake, Mrs. Foster (S.)	56 Hogshead Apts., Chattanooga, Tenn.
Kremelberg, Helen (E.)	284 So. Main St., Freeport, L. I., N. Y.
Krieger, Freda R. (N. C.)	1104 W. California Ave., Urbana, Ill.
Krone, Max T. (N. C.)	Urbana High School, Urbana, Ill.
Krueger, Harvey E. (N. C.)	357 2nd Ave., Milwaukee, Wis.
Kuns, Laurene L. (S. W.)	Edgar Apt. 107, Independence, Kans.
Kutschinski, Mrs. C. D. (S.)	1911 Beach St., Winston-Salem, N. C.
Kutschinski, Frieda E. (N. C.)	826 Fairview Ave., Grand Rapids, Mich.
Kwalwasser, Jacob (E.)	1201 Euclid Ave., Syracuse, N. Y.
La Centra, Hilda (E.)	State Rd., Beachmont, Mass.
LaChat, Irvin W. (N. C.)	Supervisor of Music, Cambridge, Ohio
Lacy, Mrs. Florence T. (S. W.)	2535 Bellaire, Denver, Colo.
Ladd, Albert L. (E.)	139 West Ave., Pawtucket, R. I.
Ladd, Mabelle E. (S. W.)	3622 Garfield, Kansas City, Mo.
LaDow, Hazel (E.)	26 Brookside Ave., Albany, N. Y.
Ladwig, Mary C. (N. C.)	509 Fulton St., Antigo, Wis.
La Flash, Mrs. George (E.)	Wolfboro, N. H.
Laheny, Catherine M. (N. C.)	6601 S. Maplewood Ave., Chicago, Ill.
Lake View School (S. W.)	District No. 20, Pueblo, Colo.
Lally, Margaret M. (E.)	Warren, R. I.
Lamberg, Mildred (S.)	Supervisor of Music, Shelbyville, Ky.
Lamoree, Ruth F. (E.)	123 Pierpont St., Rochester, N. Y.
Lancaster, Mrs. John J. (S. W.)	1703 E. 14th St., Tulsa, Okla.
Landis, Milford L. (S. W.)	Central High School, Tulsa, Okla.
Landis, Mrs. M. L. (S. W.)	107 So. Indianapolis, Tulsa, Okla.
Langdon, Jennie E. (E.)	16 Magnolia St., Hartford, Conn.
Lansing, A. W. (E.)	240 N. Mohawk St., Cohoes, N. Y.
Lantz, Alberta (N. C.)	101 W. Union St., Nokonis, Springfield, Ill.
Lantz, Russell A. (S. W.)	602 N. Prospect, Liberal, Kans.
LaRowe, Philip E. (S. W.)	211 E. 29th St., Tulsa, Okla.
Larsen, Mabel L. (N. C.)	1019 Perry St., Davenport, Iowa

Larson, E. P. T. (S.)	123 Mulberry St., Statesville, N. C.
Larson, Minnie M. (N. C.)	1924 56th St., Kenosha, Wis.
Larson, Norman J. (N. C.)	University School of Music, Ann Arbor, Mich.
Latham, Helen (E.)	537 W. 121st St., New York, N. Y.
Laughlin, E. Marie (S. W.)	Mercer Hotel, Room 302, Tulsa, Okla.
Laughlin, Hugh F. (N. C.)	429 Thompson Ave., E. Liverpool, Ohio
Law, Mary Hart (S.)	376 Spring St., Spartanburg, S. C.
Lawrence, Elena Mae (S.)	1621 E. 15th St., Winston-Salem, N. C.
Lawrence, Mrs. Lena (N. C.)	228 N. Manning St., Hillsdale, Mich.
Lawton, Mrs. Charlotte D. (E.)	121 St. Stephens St., Boston, Mass.
Lea, Mrs. J. B. (E.)	174 Nassau St., Brooklyn, N. Y.
Leach, May (E.)	172 High St., N. Andover, Mass.
Leafland, Miriam (E.)	Leicester, Mass.
Leahey, Christine (N. C.-S. W.)	2506 E. Milton Ave., Overland, Mo.
Leatherman, Ruth (N. C.)	Columbia City, Ind.
Leavitt, Helen S. (E.)	15 Ashburton Place, Boston, Mass.
Leaw, Grace E. (S. W.)	1413 E. 15th St., Tulsa, Okla.
Ledgerwood, Mrs. Ella R. (S. W.)	2808 Hemphill St., Ft. Worth, Tex.
Lee, Mrs. Adele Bohling (N. C.)	629 Fillmore St., Gary, Ind.
Lee, D. M. (E.)	8 Addison Ave., Larchmont, N. Y.
Lee, Ethel M. (E.)	Millinocket, Me.
Lee, Eva (S. W.)	215 W. 10th St., Oklahoma City, Okla.
Leeder, Joseph A. (N. C.)	1510 Market St., LaCrosse, Wis.
Leedom, Eleanor G. (E.)	105 Hendricks St., Ambler, Pa.
Leedon, Jr., John M. (N. C.)	Mason City, Ill.
Leek, Raymond (S. W.)	710 N. Collins Ave., Okmulgee, Okla.
Le Geyt, Zora (E.)	171 Field Point Rd., Greenwich, Conn.
Lehman, Geraldine (E.)	State Normal School, Indiana, Pa.
Lehman, Wilbur H. (N. C.)	161 Arden Rd., Columbus, Ohio
Lehmann, Esther (N. C.)	302 Church St., Wauwatosa, Wis.
Lehr, Mrs. Albert M. (S. W.)	1601 S. St. Louis, Tulsa, Okla.
Leigh, Blanche (N. C.)	Box 92, Clinton, Iowa
Leighton, Neuman (S. W.)	Arkansas Polytechnic College, Russellville, Ark.
Leitner, Thelma E. (S. W.)	Box 334, Hominy, Okla.
Leka, Mrs. Ruth Stenson (N. C.)	717 E. Cook St., Springfield, Ill.
Leonard, Julia H. (E.)	38 Harvey Ave., Lockport, N. Y.
Leonard, Katherine J. (E.)	25 E. Brown St., West Haven, Conn.
Lesinsky, Adam (N. C.)	Hammond Public Schools, Hammond, Ind.
Leslie, Ermil T. (S. W.)	Box 185, La Junta, Colo.
Levan, H. C. (S. W.)	3132 Crawford Ave., Parsons, Kans.
Lewis, David J. (E.)	418 W. Maple St., Hazleton, Pa.
Lewis, Frank A. (S. W.)	Okla. Natural Gas Co., Tulsa, Okla.
Lewis, Jessie D. (E.)	321 2nd St., Lakewood, N. J.
Lewis, L. R. (S. W.)	514 So. Gillette, Tulsa, Okla.
Lewis, Mrs. L. R. (S. W.)	514 So. Gillette, Tulsa, Okla.
Lewis, Leo R. (E.)	Tufts College, Boston, Mass.
Lewis, Mildred S. (S.)	State Director of Music, Frankfort, Ky.
Leyden, Margaret (E.)	124 Dove St., Rochester, N. Y.
Liddell, Marjorie (N. C.)	1123 Worcester, Detroit, Mich.
Lien, Mrs. Adele P. (N. C.)	State Teachers College, Mayville, N. D.
Lightner, Faith R. (S.)	2014 N. Fulton Ave., Baltimore, Md.
Lincoln, Martha Louise (S. W.)	Box 578, Fairfax, Okla.
Lincoln School (S. W.)	District No. 20, Pueblo, Colo.
Lind, Mrs. Lillian A. (S. W.)	2923 Grant Ave., El Paso, Tex.
Lindbom, Ebba M. (E.)	Box 292, E. McKeesport, Pa.
Lindenmeyer, Sadie L. (S.)	543 N. E. 2nd Ave., Miami, Fla.
Lindsay, George L. (E.)	17th & Pine Sts., Philadelphia, Pa.
Lindsey, Ann Marie (N. C.)	2171 Luray Ave., Cincinnati, Ohio
Linelaman, Howard W. (E.)	1316 11th St., Altoona, Pa.

Link, Esther L. (E.)	226 Southampton St., Buffalo, N. Y.
Link, Mrs. Virginia (S. W.)	3802 Pershing Drive, El Paso, Tex.
Linkenberg, Alice (S.)	118 N. Longworth, Louisville, Ky.
Linscott, Beulah H. (E.)	214 Sladen St., Dracut, Mass.
Lisk, Mrs. Claribel (E.)	Maple St., Ellington, Conn.
Little, Mrs. Carrie M. (E.)	16 Maple St., Hanover, N. H.
Livermore, John (E.)	Education Bldg., Rochester, N. Y.
Lloyd, Hazel E. (N. C.)	5515 Fulton St., Chicago, Ill.
Lloyd, Herbert (E.)	603 N. Church St., Bound Brook, N. J.
Loar, Lloyd (E.)	120 Boylston St., Boston, Mass.
Lobaugh, Stephenia White (S. W.)	Okemah, Okla.
Lockhart, Lee M. (N. C.)	Attic Studios, Council Bluffs, Iowa
Lochhead, Alva C. (S. W.)	1201 Travis Ave., Ft. Worth, Tex.
Loetsch, Antoinette (E.)	3629 Fulton St., Washington, D. C.
Loftus, Mrs. Helen H. (S. W.)	2124 Oak Way, Colorado Springs, Colo.
Lohbauer, Louise (N. C.)	Garrison, N. D.
Long, Mrs. Allie Howard (S. W.)	3620 Bellfontaine, Kansas City, Mo.
Long, Mrs. Carrie Munger (S. W.)	Longacres, Route 4, Dallas, Tex.
Long, Marie (S. W.)	613 N. Grand, Okmulgee, Okla.
Longbons, Belle (N. C.)	1911 Spruce St., Murphyboro, Ill.
Loomis Mrs. Isabel H. (N. C.)	15543 Loomis Ave., Harvey, Ill.
Loomis, Louise (E.)	4705 5th Ave., Pittsburgh, Pa.
Love, Mrs. Tasa C. (N. C.)	114 W. Jefferson St., Plymouth, Ind.
Love, Mrs. Winifred C. (E.)	High School, Watkins Glen, N. Y.
Lovelave, Mrs. Ella (S. W.)	1309 S. 7th St., Waco, Tex.
Lowe, Annetta May (N. C.)	521 7. 6th St., Bloomington, Ind.
Lowe, Mrs. Eva C. (N. C.)	961 N. Union St., Decatur, Ill.
Lowell, Mrs. Florence R. (S. W.)	305 Colorado Ave., Trinidad, Colo.
Lowman, Goldie P. (N. C.)	113 W. 9th St., Anderson, Ind.
Lowrance, Virginia (S.)	1225 Shallowford St., Winston-Salem, N. C.
Lowrie, B. E. (E.)	81 Orange Ave., Irvington, N. J.
Lowry, Connie (S. W.)	820 E. 12th St., Pawhuska, Okla.
Lowry, Margaret (S. W.)	3740 Warwick, Kansas City, Mo.
Lucas, Eva (E.)	554 N. Main, Greensburg, Pa.
Luce, Mildred (N. C.)	536 Western Ave., Waterloo, Iowa
Lucey, Mary A. (E.)	Columbia School, So. Orange, N. J.
Ludwig, Margaret I. (S. W.)	1304 Chestnut St., Emporia, Kans.
Lukken, Albert (S. W.)	Univ. of Tulsa, Tulsa, Okla.
Lukken, Mrs. Albert (S. W.)	Univ. of Tulsa, Tulsa, Okla.
Lundblad, John O. (E.)	115 West Pine St., Rome, N. Y.
Lunsford, Willie May (S. W.)	1108 College Ave., Ft. Worth, Tex.
Luther, Verna H. (N. C.)	189 Washington Ave., Muskegon, Mich.
Lyke, Tama E. (N. C.)	230 E. Pratt St., Shelbyville, Ind.
Lynch, Isabelle (E.)	116 Chester Ave., Medford Hillside, Mass.
Lynch, Lucy G. (S.)	Western High School, Washington, D. C.
Lynch, Thomas Harry (N. C.)	103 5th Ave., Holdridge, Nebr.
Lynd, Mrs. Lois H. (S. W.)	1332 Johnstone, Tulsa, Okla.
Lyons, Bartlett L. (S.)	Supervisor of Music, Buckhannon, W. Va.
Lyons, Flora E. (N. C.)	Indiana Col. of Music & Fine Arts, Indianapolis, Ind.
Lyons, Katherine (E.)	20 Murray Place, Princeton, N. J.
McAbee, Ruth B. (S.)	1225 W. Lafayette Ave., Baltimore, Md.
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MacArthur, Mrs. Sadie A. (E.)	11 The Terrace, Brattleboro, Vt.
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McClure, Gertrude (N. C.)	901 Harrison St., Sullivan, Ill.
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Mills, Grace (N. C.)	606 Ogden Ave., Escanaba, Mich.
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Mitchell, Josephine (S.)	Berea, Ky.
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Patterson, Jessie A. (E.)	434 Market St., Bloomsburg, Pa.
Patterson, Mrs. Myrtle H. (N. C.)	830 Hoyt St., Saginaw, Mich.
Patterson, Thomas A. (S. W.)	Northwestern State Teachers Coll., Alva, Okla.
Patton, Pauline E. (S.)	Morganton, N. C.
Paul, Katharine S. (E.)	Girard College, Philadelphia, Pa.
Paulson, Marie (N. C.)	c/o E. G. Ranum, Van Hook, N. D.
Paxton, J. Russell (N. C.)	404 E. Daniel St., Champaign, Ill.
Payne, Melvin (S. W.)	795 S. Vine St., Denver, Colo.
Peabody, Ruth E. A. (E.)	Music Supervisor, Seal Harbor, Me.
Peacock, C. A. (S. W.)	947 S. Hickery, Ottawa, Kans.
Pearsall, John V. (E.)	161 Argyle Place, Arlington, N. J.
Pearson, Mirtie (S. W.)	1701 Lee Ave., Ft. Worth, Tex.
Pease, Mary Ella (N. C.)	303 N. Main, Farmer City, Ill.
Peickert, Frances (N. C.)	412 Lake Ave., Park Ridge, Ill.
Peirce, Elizabeth E. (E.)	97 Elm St., Worcester, Mass.
Pemberton, Fairrie G. (N. C.)	616 Woodbine Ave., Oak Park, Ill.
Percival, Frank E. (N. C.)	State Teachers College, Stevens Point, Wis.
Pergrem, Edan E. (N. C.)	620 W. Division St., Decatur, Ill.
Perkins, Harriette M. (E.)	62 Sprague St., Malden, Mass.
Perkins, Margaret H. (E.)	1251 Piermont Ave., Dormont, Pittsburg, Pa.
Perry, Elizabeth D. (E.)	25 Wood St., Fitchburg, Mass.
Perry, Evelyn C. (E.)	419 Church St., N. Adams, Mass.
Perry, Josephine M. (S.)	1223 Third St., Louisville, Ky.
Perry, Mabel (E.)	47 Elm St., Oneonta, N. Y.
Persons, Minnie A. (E.)	60 Holland Ave., Lancaster, N. Y.
Peters, Charlotte V. (N. C.)	436 Kenilworth Place, Milwaukee, Wis.
Peters, Conway (N. C.)	310 E. Hewitt Ave., Marquette, Mich.
Peters, Mrs. Ethel K. (S.)	1810 Kalorama Rd., Washington, D. C.
Peters, Lawrence D. (S. W.)	216 N. 9th, Ponca City, Okla.
Peters, Thelma Frances (S. W.)	1612 W. Broadway, Muskogee, Okla.
Peterson, Ann M. (N. C.)	622 S. Minn. Ave., Sioux Falls, S. D.

Peterson, Dorothy Aldean (N. C.)	111 S. Glenwood Ave., Springfield, Ill.
Peterson, Ella J. (S. W.)	909 Dakota St., Chickasha, Okla.
Peterson, Elva D. (S. W.)	521 Duck St., Stillwater, Okla.
Peterson, Gladys M. (N. C.)	Box 977, Two Harbors, Minn.
Petherbridge, Annie C. (S.)	Nutwell, Md.
Petrilli, Michael A. (N. C.)	Benton Harbor, Mich.
Petry, Harriet (N. C.)	13501 Dexter Blvd., Detroit, Mich.
Pettit, Martha (S.)	Supervisor of Music, Elizabeth City, N. C.
Pflock, Arthur J. (S.)	567 Weld St., W. Roxbury, Mass.
Pflock, Charles (S.)	Fairmont, W. Va.
Phillipi, Mary K. (N.)	2627 Dwight St., San Diego, Calif.
Phillips, Della L. (E.)	507 10th Ave., Belmar, N. J.
Phillips, Jaha (S.)	Supervisor of Music, Pacolet Mills, S. C.
Phillips, John (N. C.)	1417 Euclid Ave., Steubenville, Ohio
Phillips, Mary (E.)	8-12 E. 34th St., New York, N. Y.
Phillips, Wirt B. (E.)	13 Crawford St., Roxbury, Mass.
Phipps, Zadie L. (S.)	70 Boulevard, Tallahassee, Fla.
Pickrell, Jane M. (N. C.)	Illioopolis, Ill.
Pierce, Anne E. (N. C.)	1139 E. Court St., Iowa City, Iowa
Pierce, Carrie E. (N. C.)	116 W. Church St., Harrisburg, Ill.
Pierce, Elmer E. (E.)	123 Chestnut St., Gardner, Mass.
Pierce, Grace G. (E.)	Arlington, Mass.
Pierce, Helen (S. W.)	1226 S. Baltimore, Tulsa, Okla.
Pierce, Lucile (S.)	Valencia Apts., Miami, Fla.
Pike, Louise (E.)	133 Hemenway St., Boston, Mass.
Pike, Mrs. Vera S. (S. W.)	Keenesburg, Colo.
Pine, Louise M. (E.)	63 Laura St., Providence, R. I.
Pinkerton, Ernestine (S. W.)	521 Duck St., Stillwater, Okla.
Pitcher, Elbridge S. (E.)	9 High St., Auburn, Me.
Pitcher, Mrs. Emma B. (E.)	9 High St., Auburn, Me.
Pitcher, Gladys (E.)	221 Columbus Ave., Boston, Mass.
Pitkin, Gladys T. (E.)	132 Colehester Ave., Burlington, Vt.
Pittenger, Vira B. (S. W.)	Drumright, Okla.
Pitts, Mrs. Carol M. (N. C.)	Central High School, Omaha, Nebr.
Pitts, Lilla Belle (E.)	694 Madison Ave., New York, N. Y.
Place, Olive B. (N. C.)	115 South 10th St., La Crosse, Wis.
Plantz, Zetta (S. W.)	416 S. Elwood, Tulsa, Okla.
Pogue, Ruth (N. C.)	510 S. Segel St., Decatur, Ill.
Poindexter, Irma (S. W.)	1103 Samuels Ave., Ft. Worth, Tex.
Polley, Helen (E.)	820 E. Main St., Rochester, N. Y.
Pond, Eleanor R. (S.)	Public School Music Teacher, Wakefield, Va.
Pool, Neva A. (N. C.)	620 Jones St., Eveleth, Minn.
Popejoy, Mrs. Dora S. (S. W.)	508 W. Oklahoma St., Anadarko, Okla.
Popham, Gladys (S. W.)	203 S. 6th, Ponca City, Okla.
Poorman, Nellie (E.)	Charles E. Gorton High School, Yonkers, N. Y.
Porter, Marguerite S. (S.)	140 N. Palmetto, Daytona Beach, Fla.
Potter, W. A. (S.)	1217 Hinton St., Raleigh, N. C.
Pouk, Margaret F. (N. C.)	69 S. Root St., Aurora, Ill.
Powell, Edith L. (N. C.)	2110 E. 93rd St., Cleveland, Ohio
Powell, Laura A. (N. C.)	108 N. Buchanan, Marion, Ill.
Powers, Rose F. (E.)	185 Front St., Lonsdale, R. I.
Powers, Thrascilla A. (N. C.)	1823 Keyes Ave., Madison, Wis.
Pratt, Elizabeth (S. W.)	5540 Pershing Ave., St. Louis, Mo.
Pratzman, Helen Clare (E.)	State Normal School, Indiana, Pa.
Preble, Mrs. Loretta E. (S. W.)	135 S. Grant, Denver, Colo.
Precious, Pamela (E.)	30 Pleasant St., Forge Village, Mass.
Prentice, Mrs. Marion H. (N. C.)	8820 Wilson Ave., Detroit, Mich.
Preston, Valentine L. (N. C.)	222 W. 6th Ave., Mitchell, S. D.
Priaulz, J. M. (E.)	8 E 34th St., New York, N. Y.

Price, Eleanor (E.)	5539 Jackson St., Pittsburgh, Pa.
Price, James D. (E.)	High School, Hartford, Conn.
Prickett, Elma (S.)	Normal School, Towson, Md.
Prickette, Margaret S. (N. C.)	906 S. 5th St., Champaign, Ill.
Prigge, Olga E. (N. C.)	3740 Hazel Ave., Norwood, Ohio
Prince, Elizabeth (E.)	90 164th St. Botoiph St., Boston, 17, Mass.
Prince, Vera (E.)	324 Lincoln Ave., Orange, N. J.
Pritchard, Marjorie L. (N. C.)	179 Dickinson Ave., Mt. Clemens, Mich.
Pronk, Ralph (N. C.)	632 W. Mullan Ave., Waterloo, Iowa
Pryor, L. Ethel (E.)	State Normal School, New Britain, Conn.
Pugh, Goldie M. (S.)	31 Northwood Ave., Atlanta, Ga.
Pursel, Ruth (N. C.)	McConnellsville, Ohio
Purser, Mrs. A. E. (S. W.)	842 N. Main, Tulsa, Okla.
Putnam, Mrs. Annie L. (E.)	Hancock, N. H.
Putnam, Florence E. (E.)	R. F. D. 1, Dodge, Mass.
Quantock, Lola (N. C.)	Findlay, Ill.
Quealy, Genevieve (N. C.)	330 E. 22nd St., Chicago, Ill.
Quimby, Anna D. (E.)	25 Green St., Kingston, N. Y.
Rabbers, Mrs. Helen V. (N. C.)	1937 Jefferson Ave., Grand Rapids, Mich.
Racine, Alice C. (E.)	252 N. State St., Concord, N. H.
Raff, Edna M. (N. C.)	955 44th St., Milwaukee, Wis.
Rafferty, Sadie M. (N. C.)	1504 Oak Ave., Evanston, Ill.
Rafter, Katherine G. (E.)	Park Hotel, Thomaston, Conn.
Ragsdale, Blanche (S. W.)	Basin, Wyo.
Raleigh, J. J. (E.)	302 McBride St., Syracuse, N. Y.
Rand, Frieda (E.)	State Normal School, Bridgewater, Mass.
Randall, Elizabeth J. (N. C.)	415 Loucks Ave., Peoria, Ill.
Randall, Mary E. (E.)	7 No. St., Grafton, Mass.
Ranson, Mrs. Alta F. (N. C.)	139 Broadway, Gary, Ind.
Ransom, Lettie J. (E.)	Apt. 15, The Mentz, Niagara Falls, N. Y.
Ranton, Mary S. (E.)	62 Liberty Ave., W. Somerville, Mass.
Rasberry, Mrs. W. J. (S.)	Piano Teacher, Farmville, N. C.
Raszeja, Anthony (E.)	505 E. Utica St., Buffalo, N. Y.
Rathbun, Mary B. (E.)	35 Delawareview Ave., Trenton, N. J.
Ray, Alma (S. W.)	2806 Hemphill St., Ft. Worth, Tex.
Rayner, Doris (E.)	304 S. Main St., Wallingford, Conn.
Read, Regina (S. W.)	502 N. 9th St., St. Joseph, Mo.
Read, Ruth (S.)	923 Mangum St., Durham, N. C.
Ready, Mary E. (S.)	Supervisor of Music, Donora, Pa.
Rearick, Helen L. (N. C.)	704 California Ave., South Bend, Ind.
Rebmann, Dr. Victor L. F. (E.)	695 Palisade Ave., Yonkers, N. Y.
Rebstein, Clara O. (S. W.)	511 N. Belmont, Wichita, Kans.
Redding, Nelle (S. W.)	223 W. 1st St., Webb City, Mo.
Reed, Esther G. (S. W.)	707 Lake, Topeka, Kans.
Reed, Lulu (N. C.)	213 Pope St., Benton, Ill.
Reed, Mabel S. (E.)	Southbridge, Mass.
Rees, Faye (N. C.)	67 W. California Ave., Columbus, Ohio
Rees, R. L. (N. C.)	955 W. Marietta St., Decatur, Ill.
Reid, Mrs. Kathryn Kirkham (S. W.)	214½ W. 12th, Tulsa, Okla.
Reider, Mrs. E. S. (E.)	825 W. Third St., Williamsport, Pa.
Reinert, Ida M. (E.)	416 E. Philadelphia Ave., Boyertown, Pa.
Reinhart, Mabel P. (N. C.)	White Lake, S. Dak.
Reinke, Gertrude (N. C.)	345½ 24th St., Milwaukee, Wis.
Relihan, Nell (E.)	Wilder, Vt.
Rencenberger, Richard (N. C.)	High School, Anderson, Ind.
Rensch, Mrs. Fred H. (S. W.)	1524 S. Yorktown, Tulsa, Okla.
Revelli, William (N. C.)	W. 3rd St., Hobart, Ind.
Rew, Ina (N. C.)	1001 Girard, Metropolis, Ill.
Reynolds, Florence Beatrice (N. C.)	El Bendor Hotel, Omaha, Nebr.

Reynolds, Grace E. (N. C.)	208 N. Washington St., Bloomfield, Ill.
Reynolds, Louise (S.)	Rockville, Md.
Reynolds, Margery E. (E.)	296 S. 7th St., Indiana, Pa.
Rex, Evelyn I. (S.)	1619 W. Grace St., Richmond, Va.
Rice, Charles I. (E.)	42 Shattuck St., Worcester, Mass.
Rice, Mrs. Ida P. (E.)	12 Orlando, Springfield, Mass.
Rice, Lawrence E. (N. C.)	413½ Mahoning Ave., Warren, Ohio
Richards, Ellen R. (S. W.)	808 N. Gillete Ave., Tulsa, Okla.
Richards, Mary (S. W.)	Music Dep't., Webb City, Mo.
Richards, R. H. (S. W.)	University of Okla., Norman, Okla.
Richardson, Juanita (S. W.)	121 F. S. W., Ardmore, Okla.
Richeson, Mary Carter (S.)	525 North St., Portsmouth, Va.
Richey, Isaphine M. (N. C.)	1417 Holmes Ave., Springfield, Ill.
Richter, Mrs. Minnie W. (S. W.)	508 7th St., Garden City, Kans.
Rickabaugh, Laura N. (E.)	1221 7th Ave., Altoona, Pa.
Rickards, Ruth M. (N. C.)	1700 2nd Ave., E., Cedar Rapids, Iowa
Richetts, Lois C. (E.)	566 Pleasant St., Worcester, Mass.
Riddle, Mildred (S. W.)	504 E. 5th St., Eureka, Kans.
Ridgeway, Mrs. Leora B. (S. W.)	1643 Spruce St., Boulder, Colo.
Rieck, Frieda V. (S. W.)	316 Bellevue St., Cape Girardeau, Mo.
Reidemann, Mrs. J. H. (S. W.)	226 W. 9th, Tulsa, Okla.
Rigby, Ralph (S.)	25 Prospect St., Berea, Ky.
Riley, Mrs. Adelaide E. (N. C.)	2712 N. Capitol Ave., Indianapolis, Ind.
Rinck, Katie M. (E.)	1108 E. Center St., Mahanoy City, Pa.
Rinehard, Arletta (S. W.)	State School for Girls, Mt. Morrison, Colo.
Ringo, Lucille (S. W.)	5939 Woodland Place, St. Louis, Mo.
Rippee, Vesta G. (S. W.)	1018 N. H. St., Muskogee, Okla.
Ritter, Brenda (S. W.)	10021 Independence Rd., Mt. Washington, Mo.
Roach, John T. (S. W.)	5-9 Union Square, W., New York, N. Y.
Roast, Helen Marie (N. C.)	607 N. Madison St., Bloomington, Ill.
Robbins, Margaret E. (E.)	Westford Rd., Stow, Mass.
Roberts, Mrs. Anna Williams (N. C.)	266 Jackson Drive, Oshkosh, Wis.
Roberts, Charlotte (E.)	217½ N. 5th St., Olean, N. Y.
Roberts, Eulalia Mayes (S. W.)	300 N. Broadway, Holdenville, Okla.
Roberts, Helen H. (N. C.)	Conservatory of Music, Cincinnati, Ohio
Roberts, Lulu M. (E.)	85 Anstice St., Oyster Bay, N. Y.
Roberts, Mary LeNoire (S. W.)	1601 Mulvan St., Topeka, Kans.
Roberts, Owen (N. C.)	235 E. Eliza St., Kenton, Ohio
Roberts, Robert W. (N. C.)	205 Walhalla Rd., Columbus, Ohio
Roberts, Thomas (N. C.)	10914 Miles Ave., Cleveland, Ohio
Robertson, Martin (E.)	36 Center St., Putnam, Conn.
Robertson, R. Ritchie (S. W.)	1104 E. Elm St., Springfield, Mo.
Robinson, Lucy (S.)	36 Virginia Ave., Wheeling, W. Va.
Robinson, Mary P. (S.)	2900 W. Ave., Newport News, Va.
Robinson, Maurine (S. W.)	317 Fredonia St., Muskogee, Okla.
Robinson, Oscar E. (N. C.)	300 S. Wabash Ave., Chicago, Ill.
Rodenhoffer, Anna E. (E.)	214 Connecticut St., Buffalo, N. Y.
Roe, Sybil I. (S. W.)	114 S. D., Blackwell, Okla.
Roffers, Clara H. (N. C.)	So. Broadway, De Pere, Wis.
Rogers, Betty G. (S. W.)	142 S. Independence, Sapulpa, Okla.
Rogers, Elsie V. (S.)	220 N. Lee St., Cumberland, Md.
Rogers, Flora L. (N. C.)	419 S. Washington St., Crawfordsville, Ind.
Rogers, Mrs. Mary L. (N. C.)	206 S. Front St., Wheeling, W. Va.
Rogers, Mrs. Van Veatchon (E.)	282 Main St., Geneva, N. Y.
Rogers, Walter C. (E.)	25 Ferris Place, Ossining, N. Y.
Rohlfing, Richard T. (N. C.)	514 N. Harlem Ave., Oak Park, Ill.
Romig, Isla (S. W.)	Greybull, Wyo.
Ronan, Isabel (S. W.)	1745 S. St., Louis, Tulsa, Okla.
Rood, Mildred E. (N. C.)	Greenwood Inn, Evanston, Ill.

Roosevelt, Alice L. (N. C.)	4417 2nd Ave., Detroit, Mich.
Root, Stella R. (N. C.)	State Teachers College, St. Cloud, Minn.
Ropp, Doris L. (N. C.)	Washington, Ill.
Rose, Mrs. Frederica (S. W.)	124 S. Minneapolis Ave., Wichita, Kans.
Rose, Harriet W. (N. C.)	112 W. Hill St., Champaign, Ill.
Rose, June (E.)	State Normal School, Indiana, Pa.
Rose, Lila M. (N. C.)	364 Jackson Drive, Oshkosh, Wis.
Rose, Luella (E.)	41 Cornell Ave., Yonkers, N. Y.
Rosecrants, Helen (N. C.)	512 Price St., St. Joseph, Mich.
Rosenberry, M. Claude (E.)	Dep't. of Public Instruction, Harrisburg, Pa.
Rosenstock, Frances (N. C.)	711 E. Wiler, Mt. Carroll, Ill.
Ross, Lucile (N. C.)	605 E. Grove St., Bloomington, Ill.
Rossiter, Marjorie F. (N. C.)	409 Middle Ave., Elyria, Ohio
Rothholz, Amanda E. (E.)	34 S. Stenton Place, Atlantic City, N. J.
Rowan, Alta M. (S. W.)	2700 Knight St., Dallas, Tex.
Rowe, Mrs. Esther P. (E.)	S. Portland, Me.
Rowe, Mrs. George T. (S.)	2818 Floyd Ave., Richmond, Va.
Rowe, Myrtle (S.)	New Holland, Ga.
Roy, Dorothy (E.)	38 Main St., Webster, Mass.
Royal, Emma (S. W.)	712 Jennings Ave., Ft. Worth, Tex.
Royal, Mary Goode (N. C.)	845 N. Broadway, Dayton, Ohio
Rubano, Kathryn (E.)	110 Havemeyer Place, Greenwich, Conn.
Rud, Magdalene (N. C.)	494 Cass St., Milwaukee, Wis.
Ruddick, J. Leon (N. C.)	Longfellow & E. 55th St., Cleveland, Ohio.
Ruddick, Mrs. J. Leon (N. C.)	Longfellow & E. 55th St., Cleveland, Ohio
Ruebush, V. Virginia (S.)	Dayton, Va.
Rumbaugh, Mrs. Guy N. (S. W.)	2003 E. 10th St., Apt. F, Tulsa, Okla.
Rumberger, Almeda (E.)	State Normal School, Indiana, Pa.
Rumbley, Blanche (S. W.)	Box 874, Sterling, Colo.
Russell, Chatherine (E.)	768 Noble Ave., Bridgeport, Conn.
Russell Ellen L. (S. W.)	14 E. 10th St., Apt. F, Tulsa, Okla.
Russell, Floyd K. (S. W.)	1300 W. Park Place, Oklahoma City, Okla.
Russell, Jack (N. C.)	334 Catherine St., Ann Arbor, Mich.
Russell, Reva L. (N. C.)	Box 476, Aberdeen, S. Dak.
Rutan, Margaretha (E.)	72 Bruce Ave., Yonkers, N. Y.
Ryan, Harry H. (S. W.)	Central High School, Tulsa, Okla.
Ryan, Mrs. H. H. (S. W.)	307 S. Olympia, Tulsa, Okla.
Ryder, R. Wood, (S. W.)	Allen-Thede Music Store, Tulsa, Okla.
Ryder, Mrs. W. M. (S. W.)	2927 Hickman Drive, Kansas City, Kans.
Safford, Martha J. (S. W.)	Bacone Uni., Bacone, Okla.
St. John, Mrs. Morgan R. (E.)	261 Prospect St., Williamantic, Conn.
St. Onge, M. M. (E.)	School No. 10, Mt. Vernon, N. Y.
Sallack, Glenn O. (S.)	81 S. Kanawha St., Beckley, W. Va.
Salman, Bessie M. (E.)	221 Columbus Ave., Boston, Mass.
Sandberg, Alice M. (N. C.)	7710 Colfax Ave., Chicago, Ill.
Sander, Alice M. (N. C.)	531 W. Dayton St., Madison, Wis.
Sanderson, Eva A. (E.)	32 Eden Ave., W. Newton, Mass.
Sands, L. Dean (S. W.)	300 E. 7th, Newton, Kans.
Sanford, C. Gertrude (N. C.)	206 W. 15th St., Holland, Mich.
San Romani, Archie E. (S. W.)	515 S. 1st St., Arkansas City, Kans.
Saplo, George W. (S. W.)	203 E. Wichita, Cleveland, Okla.
Sargeant, Ellen M. (N. C.)	720 Downer Ave., Milwaukee, Wis.
Sarjeant, Ethel L. (N. C.)	2511 10th Ave., Port Huron, Mich.
Sattler, Rose O. (N. C.)	5510 W. Fulton, Chicago, Ill.
Sauttenberg, Beatrice W. (N. C.)	Box 143, Stillwater, Minn.
Sault, Robert E. (E.)	256 Haverhill St., Lawrence, Mass.
Saumenig, Fred (N. C.)	1136 N. Fountain Ave., Springfield, Ohio
Saunders, Clarice E. (N. C.)	Public Schools, Crete, Nebr.
Saunders, Edna (S. W.)	521 Texas St., Denton, Tex.

Saunders, E. May (S.)	108 S. Blvd., Murfreesboro, Tenn.
Saunders, Gladys L. (S. W.)	1420 Fuller St., Winfield, Kans.
Scannlon, Mary B. (S. W.)	448 S. Grove St., Wichita, Kans.
Schaefer, Minnie B. (N. C.)	7613 Linwood Ave., Cleveland, Ohio
Schell, DeLoris (E.)	325 Alexander St., Rochester, N. Y.
Schill, Edmund (E.)	106 Clinton Place, Newark, N. J.
Schlager, Wilfred (S. W.)	3016 Indiana Ave., Kansas City, Mo.
Schlmer, Doris E. (N. C.)	2215 N. Edward St., Decatur, Ill.
Schlipf, Margaret A. (E.)	Temple Univ., Philadelphia, Pa.
Schmidt, Julius A. (N. C.)	507 Security Bldg., Davenport, Iowa
Schmidt, Oscar T. H. (S.)	Supervisor of Music, Newport, Ky.
Schmidt, Rosa C. (N. C.)	130 N. Ellsworth St., Naperville, Ill.
Schnakenburg, Regina (S. W.)	3626 Charlotte, Kansas City, Mo.
Schneider, Eleanor D. (S. W.)	1414 S. Ash St., Casper, Wyo.
Schneider, Elizabeth M. (N. C.)	632 Salem Ave., Dayton, Ohio
Schofield, E. D. (E.)	144 E. 21st St., Chester, Pa.
Schoonover, Tracy V. (S. W.)	Box 255, Jenks, Okla.
Schott, Mrs. Florence H. (E.)	13 Midland Ave., White Plains, N. Y.
Schrage, Isabelle G. (N. C.)	332 N. Linden Ave., Oak Park, Ill.
Schrock, Elizabeth (N. C.)	725 Emerson St., Evanston, Ill.
Schuette, Marie A. (E.)	12 Hamilton St., Potsdam, N. Y.
Schultz, Ernest J. (N. C.)	University of Ill., Urbana, Ill.
Schultz, Mary D. (S. W.)	Music Teacher, Arvada, Colo.
Schulze, Cora E. (S. W.)	1015 S. Durbin St., Casper, Wyo.
Schumacher, Hermine M. (E.)	6100 Stanton Ave., Pittsburgh, Pa.
Schumacher, Joseph C. (N. C.)	6543 Newgard Ave., Chicago, Ill.
Schurman, Margaret B. (N. C.)	900 Washington St., Pekin, Ill.
Schwier, Elizabeth (N. C.)	Knox, Ind.
Schwin, Helen L. (N. C.)	1369 W. 80th St., Cleveland, Ohio
Scoones, Charlotte E. (N. C.)	305 Dechman Ave., Peoria, Ill.
Scott, Gladys G. (S. W.)	1023 W. Okmulgee, Muskogee, Okla.
Scott, James, (N. C.)	405 Harward St., Pontiac, Ill.
Scott, Leota (S. W.)	314 Highland, Shawnee, Okla.
Scott, Malcolm C. (N. C.)	653 Chestnut St., Terre Haute, Ind.
Scott, Marion M. (S. W.)	1207 S. Cheyenne, Tulsa, Okla.
Scovill, Edward E. (E.)	24 Seminary Ave., Auburn, N. Y.
Scully, Mrs. Aldine (N. C.)	801 W. 6th Ave., Gary, Ind.
Seabert, Edna M. (N. C.)	Dwight, Ill.
Secor, Edith (N. C.)	4649 Woodlawn, Chicago, Ill.
Secoy, Ina (N. C.)	411 N. Maple St., Lancaster, Ohio
Segron, H. D. (S. W.)	902 S. Detroit St., Tulsa, Okla.
Seidl, Rose M. (S. W.)	4123 W. Lee Ave., St. Louis, Mo.
Seitz, Harry W. (N. C.)	Central High School, Detroit, Mich.
Selleck, Marguerite (E.)	220 Sterling Ave., Buffalo, N. Y.
Sellers, Elizabeth (E.)	14 W. Chestnut St., W. Chester, Pa.
Semmann, Liborius (N. C.)	1505 Grand Ave., Milwaukee, Wis.
Sentz, Katherine (S. W.)	1023 Lincoln St., Topeka, Kans.
Sewell, W. Arthur (N.)	723 E. 2nd St., Tucson, Ariz.
Seymour, Doris (E.)	South Lancaster, Mass.
Shackelford, Cleo Dean (S. W.)	Hinton, Okla.
Schackelford, J. D. (S.)	Waynesville, N. C.
Shafer, Mrs. Winnie (S. W.)	Music Supervisor, Edgerton, Mo.
Shaffer, Grace (N. C.)	430 E. Miluer St., Alliance, Ohio
Shanks, Mrs. Wilhma E. (E.)	Ogden & Bolton Aves., White Plains, N. Y.
Sharp, Ruby L. (S.)	103 W. Watauga Ave., Johnson City, Tenn.
Sharpe, Rhoda M. (S. W.)	University Prep-School, Tonkana, Okla.
Shaw, Dorothy M. (S.)	1101 Arsenal Ave., Fayetteville, N. C.
Shaw, Mrs. Nellie Wicher (E.)	59 Everett St., Middleboro, Mass.
Shawe, Elsie M. (N. C.)	62 S. Dale St., St. Paul, Minn.

Sheffer, Florence (N. C.)	14435 Terrace Rd., E. Cleveland, Ohio
Shelley, Etta C. (E.)	Hornell, N. Y.
Shellkopf, Mrs. Marion S. (E.)	206 Union St., Schenectady, N. Y.
Shepard, Ruth (E.)	Yarmouth, Mass.
Shepherd, Margaret (S. W.)	Box 901, Tulsa, Okla.
Shepherd, Robert L. (E.)	Buescher Band Instrument Co., Elkhart, Ind.
Sherburne, Frances (N. C.)	Lacon, Ill.
Sherman, Eleanor A. (S.)	301 Fayette St., Cumberland, Md.
Sherman Marion N. (N. C.)	Medina, Ohio
Sherrard, Wilbur L. (N. C.)	225 S. 12th St., Havelock, Nebr.
Shindler, Ona L. (N. C.)	515 N. Cullen St., Rennsselaer, Ind.
Shinkman, Karl B. (N. C.)	1412 Prospect Ave., S. E., Grand Rapids, Mich.
Shipley, Gertrude Morgan (S.)	"Free Hill", Westminster, Md.
Shippman, Agnes (S. W.)	2121 Moffet, Joplin, Mo.
Shirk, Cecil (E.)	508 1st St., Altoona, Pa.
Shirley, J. B. (E.)	81 2nd Ave., Troy, N. Y.
Shoemaker, Rilla (N.)	1304 Ellis St., Raymond Wash.
Shook, Ruth D. (N. C.)	838 S. 4th St., Springfield, Ill.
Short, William J. (E.)	57 Belmont Ave., Northampton, Mass.
Showers, Eva (N. C.)	667 25th St., Milwaukee, Wis.
Showers, Frank (E.)	53 Ellicott St., Rochester, N. Y.
Shultise, Doris I. (S. W.)	128 N. Lorraine, Wichita, Kans.
Shutt, Adra (S. W.)	Mercer Hotel, Tulsa, Okla.
Sides, Nina Kate (S.)	31 W. Beaver St., Jacksonville, Fla.
Siebs, Armine H. (S. W.)	315 S. Francis, Ada, Okla.
Sierveld, Frederic (S. W.)	El Paso High School, El Paso, Tex.
Silbeck, Ted (N. C.)	Columbus, Wis.
Siler, Mary Louise (S.)	State Normal School, Frostburg, Md.
Simpson, George T. (N. C.)	Box 63, Wilberforce, Ohio
Simpson, Mrs. Louella F. (S. W.)	Box 64, Morris, Okla.
Simpson, Ruth E. (N. C.)	221 E. Sycamore St., Boonville, Ind.
Sines, Marjorie B. (N. C.)	Aston Hall, Decatur, Ill.
Sister Agnetis M. Heinz (N. C.)	Rose Convent, La Crosse, Wis.
Sister Bernardine (N. C.)	Holy Ghost Academy, Techny, Ill.
Sister Dolores (S. W.)	Loretto College, El Paso, Tex.
Sister Genevieve (S. W.)	Christ King School, Tulsa, Okla.
Sister Margaret Mary (N. C.)	St. Johns, Mich.
Sister Mary Agnes, Senecal (N. C.)	816 Cherry St., Saginaw, Mich.
Sister Mary Alphonsine S. S. N. D. (N. C.)	676 Milwaukee St., Milwaukee, Wis.
Sister Mary Andrew O. S. D. (N. C.)	226 Carrier, Grand Rapids, Mich.
Sister Mary Antonine (N. C.)	Rosary College, River Forrest, Ill.
Sister Mary Bonaventure (N. C.)	5139 Lemay St., Detroit, Mich.
Sister M. Celestine O. S. D. (N. C.)	4518 N. Lowelle Ave., Chicago, Ill.
Sister Mary Cherubina O. S. D. (N. C.)	1014-2nd St., Bay City, Mich.
Sister M. Leo Marie (N. C.)	1315 S. Fayette, Saginaw, Mich.
Sister Mary Louise Moore (N. C.)	Sacred Heart Academy, Springfield, Ill.
Sister M. Magdalene McNulty (N. C.)	Sacred Heart Academy, Springfield Ill.
Sister Mary Marjory (N. C.)	1342 Ansel Rd., Cleveland, Ohio
Sister M. Maureen Flynn (N. C.)	Sacred Heart Academy, Springfield, Ill.
Sister Mary Meneve (N. C.)	Mt. St. Joseph College, Dubuque, Iowa
Sister Mary Rose de Lima (N. C.)	101 Lake Linden Ave., Laurin, Mich.
Sister Mary St., Ruth (N. C.)	Mt. St. Joseph's College, Dubuque, Iowa.
Sister Nicolena Newman (N. C.)	Sacred Heart Academy, Springfield, Ill.
Skinner, Annie (E.)	18 Harrison St., Johnson City, N. Y.
Skinner, Erva E. (E.)	93 Main St., Potsdam, N. Y.
Skornicka, Joseph (N. C.)	1021 Oakland Ave., Milwaukee, Wis.
Skunes, Laura (N. C.)	State Teachers College, Valley City, N. D.
Slater, Helen L. (S. W.)	811 S. Cincinnati, Tulsa, Okla.
Sleeper, James T. (S. W.)	413 S. Garet Ave., Columbia, Mo.

Sloan, Teresa (N. C.)	5514 Washington Blvd., Chicago, Ill.
Sloane, Mrs. Myra R. (E.)	214 Winbourne Rd., Rochester, N. Y.
Slominski, Stanley C. (E.)	164 St. Botolph St., Boston, 17, Mass.
Small, Hubert (N. C.)	Western Military Academy, Alton, Ill.
Small, James R. (N. C.-S. W.)	330 E. 22nd St., Chicago, Ill.
Small, Mabel L. (S. W.)	3912 E. Douglas Ave., Wichita, Kans.
Smeed, Katherine F. (N. C.)	2236 LaMothe, Detroit, Mich.
Smith, Bess E. (S.)	Beaver College, Jenkintown, Pa.
Smith, Charles F. (E.)	51 Bartlett Ave., Pittsfield, Mass.
Smith, Mrs. Cecil E. (S. W.)	214 Sherman St., Denver, Colo.
Smith, C. Edmee (S.)	Mooresville, N. C.
Smith, Douglas A. (E.)	21 Lambert Ave., Meriden, Conn.
Smith, Edna B. (N. C.)	314 N. Walnut St., Seymour, Ind.
Smith, Edna M. (S. W.)	816 S. Elgin, Tulsa, Okla.
Smith, Mrs. Eleanor P. (E.)	62 Hazard St., West Warwick, R. I.
Smith, Elna (S. W.)	414 E. B., Oklahoma City, Okla.
Smith, Evelyn V. (S. W.)	717 College St., Belton, Tex.
Smith, Mrs. Flora H. (N. C.)	Grinnell School of Music, Grinnell, Iowa
Smith, Florence E. (N. C.)	215 Fremont St., Caro, Mich.
Smith, Mrs. Florence R. (E.)	699 E. Main St., Rochester, N. Y.
Smith, Frances V. (S. W.)	1410 10th St., Wichita Falls, Tex.
Smith, Fred G. (N. C.)	1190 Forty-fourth St., Milwaukee, Wis.
Smith, Gertrude A. (E.)	1619 Commonwealth Ave., Boston, Mass.
Smith, Mrs. Helen H. (N. C.)	344 N. Grove St., Waverly, Ill.
Smith, Helen M. (N. C.)	9972 Bordeau, Detroit, Mich.
Smith, Jennie B. (S.)	660 Cobb St., Athens, Ga.
Smith, Jessie (S. W.)	611 W. Maple, Independence, Mo.
Smith, Julia (S. W.)	1200 Hurley St., Ft. Worth, Tex.
Smith, Kate L. (E.)	57 Harrison St., Manchester, N. H.
Smith, Kate M. (N. C.)	1522 S. 5th St., Springfield, Ill.
Smith, Margaret C. (N. C.)	246 S. Oakland Ave., Decatur, Ill.
Smith, Margaret M. (S.)	108 E. Hickman St., Winchester, Ky.
Smith, Marlowe G. (E.)	115 Rugers, St., Rochester, N. Y.
Smith, Mary I. (E.)	62 Locust St., Greenwich, Conn.
Smith, Ralph F. (E.)	327 Delaware Ave., Albany, N. Y.
Smith, Ventura (S. W.)	1607 Van Buren, Amarillo, Tex.
Smith, Virginia (S.)	Gibson, N. C.
Smith, Mrs. Willie C. (S. W.)	Music Supervisor, Oilton, Tex.
Smith, Mrs. W. G. (N. C.)	512 State St., Beardstown, Ill.
Smith, Winifred L. (N. C.)	428 N. 3rd St., DeKalb, Ill.
Smock, Maxine (N. C.)	1745 N. Church St., Decatur, Ill.
Snell, Innle (E.)	Box 171, Wilton, Me.
Snelling, Mildred E. (N. C.)	145 E. Maplewood, Cuyahoga Falls, Ohio
Snow, Edith H. (E.)	43 St. Paul St., Brookline, Mass.
Snyder, Ada M. (N. C.)	1858 Osborn St., Burlington, Iowa
Snyder, Dorothea S. (N. C.)	505 Woodward Ave., Kalamazoo, Mich.
Snyder, Edna G. (N. C.)	118 N. West St., Tipton, Ind.
Snyder, Melvin E. (N. C.)	716 Polk St., Gary, Ind.
Sorlien, T. S. (N. C.)	Fargo, N. Dak.
Soule, Mary B. (E.)	6 Aldersey St., Somerville, Mass.
Soulman, Ruth (N. C.)	118 S. Douglas Ave., Springfield, Ill.
Southard, Natalie T. (E.)	216 Lexington Ave., Providence, R. I.
Southwick, Emma F. (E.)	25 Wood St., Fitchburg, Mass.
Spaulding, Charles R. (E.)	15 Churchill Terrace, Newtonville, Mass.
Spaulding, Thankful E. (E.)	217 Hamilton St., Rochester, N. Y.
Speake, Margaret Boyd (S.)	205 S. Church St., Rocky Mount, N. C.
Speicher, Josephine (N. C.)	Western State Teachers College, Macomb, Ill.
Spencer, Harold A. (E.)	Box 504, Niagara Falls, N. Y.
Spencer, Velmah (E.)	14 Miller Ave., Fairfield, Conn.

Spicer, Olive M. (N. C.)	303 S. Lafayette St., Macomb, Ill.
Spink, Lillian F. (E.)	10 5th., E. Providence, R. I.
Spofford, Mary R. (E.)	Chester, Mass.
Spoor, Lena M. (S. W.)	Lake & Waterman Ave., St. Louis, Mo.
Spouse, Alfred J. (E.)	149 Elmdorf Ave., Rochester, N. Y.
Sprague, Althea (N. C.)	314 N. Main St., Ishpeming, Mich.
Sprague, Myra E. (E.)	28 So. Main St., Rochester, N. H.
Spring, Elizabeth M. (S.)	Hendersonville, N. C.
Staley, Laura B. (E.)	131 Coulter Ave., Ardmore, Pa.
Stark, Alice M. (S. W.)	Box 55, Gage, Okla.
Stark, Anna L. (S. W.)	1119 Oakland Ave., Denton, Tex.
Starkey, Mrs. Mabel C. (N. C.)	70 W. Home St., Westerville, Ohio
Starnes, John W. (S.)	314 Marshall St., Hampton, Va.
Staton, Elizabeth (E.)	6th & Jackson St., Wilmington, Del.
Steadman, Mrs. Grace (E.)	Box 427, Mansfield, Pa.
Steele, Mrs. Leda Crawford (S. W.)	627 W. Okmulgee, Muskogee, Okla.
Steckel, Edwin M. (S.)	210 E. Airline Ave., Gastonia, N. C.
Steiner, Naomi (N. C.)	19225 Eastlook Rd., Rocky River, Ohio
Steininger, H. W. (S. W.)	815 Court St., Clay Center, Kans.
Stengel, Drusilla H. (E.)	1292 Michigan Ave., Buffalo, N. Y.
Stensland, Minnie D. (S.)	712 Morgan St., Knoxville, Tenn.
Stenwall, Hula (N. C.-S. W.)	4497 Pershing Ave., St. Louis, Mo.
Stephany, Rose (S.)	526 W. End Ave., Statesville, N. C.
Stephens, Mabel Y. (E.)	114 Conant St., Hillside, N. J.
Stergel, Mary G. (E.)	1647 Beacon St., Brookline, Mass.
Sterret, Mrs. Douglas B. (S. W.)	2015 E. 14th Place, Tulsa, Okla.
Stevens, Clayton P. (E.)	1710 N. Ave., Bridgeport, Conn.
Stevens, George E. (N. C.)	4234 Garretson Ave., Sioux City, Iowa
Stevens, Mrs. Grace A. (S.)	703 Phillip St., S., Jacksonville, Fla.
Stevens, Lula M. (S. W.)	614 Great Southern Life Bldg., Houston, Tex.
Stevens, Marjorie H. (E.)	333 Gray St., Herkimer, N. Y.
Stevens, Paul E. (N. C.)	Danbury, Iowa
Stevenson, Annie P. (E.)	Highland St., Holden, Mass.
Stewart, Mary L. (N. C.)	514 W. Oliver St., Owosso, Mich.
Stiles, L. Marguerite (E.)	570 Moody St., Waltham 54, Mass.
Stinson, Jane (S. W.)	Box 1125, Plainview, Tex.
Stitt, Mrs. Jeanette (E.)	4 Sheffield Rd., Winchester, Mass.
Stitt, Lawrence (E.)	212 Aldrich Ave., Altoona, Pa.
Stockberger, Lucille (N. C.)	Box 735, Granville, Ohio
Stockton, Flavella (S.)	463 Church St., Winston-Salem, N. C.
Stone, Edith M. (N. C.)	500 Michigan Ave., W., Jackson, Mich.
Stone, Louise (E.)	618 East Ave., Rochester, N. Y.
Stopp, Ruth H. (E.)	8507 Forest Parkway, Woodhaven, L. I., N. Y.
Storer, Ettabella (N. C.)	515 E. 3rd St., E. Waterloo, Iowa
Storm, Louise E. (N. C.)	1205 W. Oregon St., Urbana, Ill.
Storment, Eloise (N. C.)	Barry, Ill.
Stotler, Raymond (S. W.)	15 Attn. Bldg., Tulsa, Okla.
Stout, Barrett (S. W.)	526 W. 122nd St., New York, N. Y.
Stout, Christine (E.)	609 Lake Ave., Rochester, N. Y.
Stout, Ida M. (S. W.)	Y. W. C. A., Sapulpa, Okla.
Stout, Julia E. (S. W.)	c/o Teachers College, Durant, Okla.
Stowell, Bella A. (E.)	44 King St., Meriden, Conn.
Strahm, Franz Joseph (B.)	State Teachers College, Bowling Green, Ky.
Stramrud, Olia C. (N. C.)	Box 282, Minot, N. Dak.
Stratton, A. F. (E.)	Cambridge, Vt.
Streeter, Margaret M. (N. C.-S.W.)	Victor Talking Machine Co., Camden, N. J.
Streeter, Ruth E. (E.)	33 Grant St., Springfield, Mass.
Streeter, Velma M. (N. C.)	308 N. Rowe St., Ludington, Mich.
Strohm, Etna M. (N. C.)	528 3rd Ave., Milwaukee, Wis.

Stromberg, Lillian E. (N. C.)	Aurora, Minn.
Strong, Mrs. S. D. (S.)	Supervisor of Music, Eustis, Fla.
Strouse, Katherine E. (S. W.)	State Teachers College, Emporia, Kans.
Struppa, Mrs. Lu McManus (N. C.)	320 Wadsworth St., Traverse City, Mich.
Stuart, William H. (N. C.)	1660 Peck St., Muskegon, Mich.
Stuckey, N. Rea (S. W.)	Isabel, Kans.
Stull, Charles (S.)	R. F. D. No. 1, Lewistown, Md.
Stump, H. Charles (S.)	345 Demain Ave., Morgantown, W. Va.
Sublette, Florence M. (E.)	537 W. 121 St., New York, N. Y.
Suckow, Eleanor W. (N. C.)	695 Hackett Ave., Milwaukee, Wis.
Sugg, Jennie Lee (S. W.)	Pawhuska, Okla.
Suggs, Katherine (S. W.)	1517 Hemphill St., Ft. Worth, Tex.
Sullivan, Edward E. (E.)	State Normal School, Indiana, Pa.
Sullivan, Irene F. (N. C.)	2202 Bewick Ave., Detroit, Mich.
Sullivan, Katharine (E.)	215 Maxfield St., New Bedford, Mass.
Sullivan, Mary T. (E.)	108 Pearl St., Holyoke, Mass.
Sullivan, Nora T. (E.)	55 Glenwood Ave., Jersey City, N. J.
Sullivan, Theresa (E.)	833 Hope St., Bristol, R. I.
Sur, William R. (E.)	62 Bruce Ave., Yonkers, N. Y.
Surdo, Joseph (N. C.)	2315 Madison Ave., Norwood, Ohio
Sutherland, Mrs. Belle T. (E.)	386 S. Belmont Ave., Newark, N. J.
Sutton, Grace E. (E.)	4 Charlotte St., Ridgway, Pa.
Sutton, Jeannette (N. C.)	620 W. Edwards St., Springfield, Ill.
Swain, Mrs. Jessie T. (N. C.)	11684 Meyers St., Detroit, Mich.
Swain, Louise (N. C.)	932 W. Edwards St., Springfield, Ill.
Swann, Mrs. Sidney (S.)	3914 Seminary Ave., Richmond, Va.
Swanson, Mrs. Carrye L. (S. W.)	1113 Sunset Drive, Tulsa, Okla.
Sweesy, Laurretta V. (N.)	31 Northampton Ave., Berkeley, Calif.
Sweet, Anna G. (E.)	85 Barringer Rd., Iliou, N. Y.
Sweet, Mrs. Elizabeth F. (S. W.)	1221 S. Frankfort, Tulsa, Okla.
Sweetser, Alice W. (E.)	34 Highland Cross, Rutherford, N. J.
Swetland, Ruth K. (E.)	c/o George Ranier, Fanwood, N. J.
Swift, Berle H. (S. W.)	1121 S. Frisco, Tulsa, Okla.
Swift, Helen F. (E.)	83 High St., Milford, Mass.
Swift, Mrs. Marie Gardner (S. W.)	1121 S. Frisco, Tulsa, Okla.
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Taylor, Ethel (S.)	Jackson School, Newport News, Va.
Taylor, Frederick A. (E.)	174 Fenno St., Wollaston, Mass.
Taylor, Georgiana E. (E.)	Walpole St., Dover, Mass.
Taylor, John D. (E.)	1300 Jefferson St., Wilmington, Del.
Taylor, Margaret E. (N. C.)	1456 Warren Rd., Lakewood, Ohio
Taylor, M. Louise (E.)	159 W. Windsor St., Reading, Pa.
Taylor, Minnie (S. W.)	515 Walnut St., Leavenworth, Kans.
Taylor, Sarah H. (N. C.)	312 Grand Ave., Dayton, Ohio
Teel, Stanley M. (N. C.)	Central High School, Ft. Wayne, Ind.
Temple, Howard M. (N. C.)	480 S. Summit St., Marion, Ohio
Terhune, Grace W. (N. C.)	Lincoln Community High School, Lincoln, Ill.
Terry, Jeannie E. (N. C.)	123 S. Hill St., Mishawaka, Ind.
Terstegge, Meta (E.)	Administration Bldg., Jersey, N. J.
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Thomas, Clara L. (N. C.)	1111 Perry St., Davenport, Iowa

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 Thomas, Richard H. (N. C.).....High School, Elgin, Ill.
 Thomas, Ruth E. (E.).....21 East Ave., North Providence, R. I.
 Thomason, Corinne C. (N. C.).....304 Mason St., Normal, Ill.
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 Thompson, J. M. (N. C.).....2000 E. Washington St., Joliet, Ill.
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 Tobey, Mary (E.).....15 Suter Terrace, Rochester, N. Y.
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 Trillingham, Mrs. Mildred (S. W.).....St. Johns, Kans.
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 Trollinger, Sadye A. (S.).....205 Watts St., Durham, N. C.
 Trombley, Frank (N. C.).....Crystal Falls, Mich.
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 Turbyfill, Subert (S. W.).....Shidler, Okla.
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Tyree, Jene V. (S. W.)	129 Church St., Alva, Okla.
Uhl, Grace M. (N. C.)	119 W. Henry St., Charlotte, Mich.
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Urnfleet, Kenneth R. (N. C.)	102 Northwood St., Greencastle, Ind.
Urbanek, Stephanie (E.)	41 Lakeview Ave., Lowell, Mass.
Urmston, Lillian (E.)	349 Third St., Conemaugh, Pa.
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Vail, Harris R. (N. C.)	University High School, Chicago, Ill.
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Valentine, Ralph Eustace (S. W.)	811 S. Franklin St., Kirksville, Mo.
Valentine, Robert (E.)	8 Spring St., Westerly, R. I.
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Vander Haagen, Frieda (N. C.)	304 Clinton St., Charlevoix, Mich.
Vanderpool, M. Eunice (E.)	508 N. Madison St., Rome, N. Y.
Vanderstratten, Edward C. (S. W.)	Terlton, Okla.
Van Derwerken, Olive M. (E.)	155 No. Broadway, Yonkers, N. Y.
Van Deusen, Mary (E.)	610 W. 204th St., New York, N. Y.
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Van Gilluwe, Lewis (E.)	1117 3rd Ave., Asbury Park, N. J.
Van Hoesen, Carl (E.)	Education Bldg., Rochester, N. Y.
Van Toll, Josephine C. (N. C.)	9146 Essex Ave., Chicago, Ill.
Van Velzer, Mrs. Harriet B. (N. C.)	614½ E. Mulberry, Bloomington, Ill.
Van Wye, Mrs. Corinne DeC. (N. C.)	3402 Harvey Ave., Cincinnati, Ohio
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Vawter, Mrs. Lola R. (N. C.)	1210 Maple Ave., La. Porte, Ind.
Vayo, Caroline (E.)	139 Genesee St., Rochester, N. Y.
Vear, Mrs. Margaret B. (S. W.)	State College, N. Mex.
Velie, C. James (S.)	Elon College, N. C.
Vernon, Mrs. Mary Strawn (N. C.)	509 S. Wabash Ave., Chicago, Ill.
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Vogelbaugh, Cecil (N. C.)	901 22nd St., Rock Island, Ill.
Volz, Marie I. (N. C.)	112 W. 8th Ave., Gary, Ind.
Voss, Erma Nala (S. W.)	Kemp Kort Apts., Wichita Falls, Tex.
Votaw, Lyravine (N. C.)	839 N. Dearborn St., Chicago, Ill.
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Wade, Robbie Lucile (S. W.)	401 W. Highland, Shawnee, Okla.
Wadsworth, M. Ella (E.)	19 Garden St., Pawtucket, R. I.
Wagner, Georgia (S.)	16 Herron St., Montgomery, Ala.
Wagner, L. Bernice (S.)	1336 31st St., N. W., Washington, D. C.
Waite, Mrs. Sylvia (E.)	53 Middle St., S. Dartmouth, Mass.
Wakeman, Mrs. Agnes (E.)	64 Henry St., New Haven, Conn.
Walk, Mildred L. (S. W.)	201 Madison, Pueblo, Colo.
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Walker, Richard F. (N. C.)	Albion, Ill.
Wall, Elsie G. (S. W.)	Glen Elder, Kans.
Wall, Marie Maude (S. W.)	1231 S. Utica Ave., Tulsa, Okla.
Wall, Virginia L. (S.)	1224 Shallowford St., Winston-Salem, N. C.
Wallace, Maude Bruce (S.)	654 W. 4th St., Winston-Salem, N. C.
Wallace, Maude Orita (S. W.)	511 S. Jefferson St., Mexico, Mo.
Waller, James L. (S. W.)	709 S. Wood St., Homing, Okla.
Wallin, Maraquita (N. C.)	1565 Pennsylvania Ave., Detroit, Mich.
Walsh, Bonita (N. C.)	Castana, Iowa
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Warren, Mrs. C. A. (E.)	Brunswick, Me.
Warren, Mrs. Edna N. (S. W.)	279 Grant, Denver, Colo.
Warren, Herbert S. (N. C.)	748 Fillmore St., Gary, Ind.
Washburn, Mrs. Harriet (E.)	R. F. D. 132, N. Attleboro, Mass.
Washburn, Marion V. (E.)	20 Berkley St., Nashua, N. H.
Wasson, Martha (E.)	14 O'Neill St., Bergenfield, N. J.
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Wayne, Marion McD. (S.)	804 Queen City Ave., Tuscaloosa, Ala.
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Weaver, John Knowles (S. W.)	822 S. College, Tulsa, Okla.
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Weber, Hazel (N. C.)	Church St., New Alexandria, Pa.
Webster, Ada M. (E.)	34 Somerset St., Rochester, N. Y.
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Wells, Kenneth H. C. (E.)	State St., North Warren, Pa.
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Wheeler, Opal I. (E.)	Tower High School, Wilmington, Del.
Wheelock, Rosalie H. (E.)	15 S. Fairview St., Boston 31, Mass.
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White, Carrie E. (E.)	859 Webster St., Needham, Mass.
White, Charles H. (N. C.)	1716 6th St., Bay City, Mich.
White, Buena Vista (S. W.)	1115 W. Broadway, Muskogee, Okla.
White, James A. (N. C.)-S. W.)	29 W. 57th St., New York, N. Y.
White, Robert J. (N. C.)	Washington High School, E. Chicago, Ind.
White, Sarah K. (S. W.)	10th & Felix, St. Joseph, Mo.
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Winslow, Samuel E. (E.)	Hotel Bancroft, Worcester, Mass.
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Winter, Paul W. (S.)	Supervisor of Music, Beckley, W. Va.
Winters, Mary Louise (E.)	6 3rd Ave., Mt. Vernon, Ohio
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Witte, Arthur F. A. (E.)	118 Saratoga Ave., Yonkers, N. Y.
Witte, Lucille (S. W.)	1219 S. Peoria, Tulsa, Okla.
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Worrell, Benjamin O. (N. C.)	Music Hall, Sidney, Ohio
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Wright, Marguerite G. (N. C.)	Technical High School, St. Cloud, Minn.
Wright, Mrs. Mary Ellen (S.)	344 N. Main St., Springfield, Tenn.
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Yager, Mary Lee (N. C.)	Wells, Minn.
Yahreis, Conrad (N. C.)	4 Schantz Ave., Dayton, Ohio
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Yoder, Besse J. (N. C.)	Minonk, Ill.
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Yost, Marie (N. C.)	765 Garfield St., Gary, Ind.
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Young, Mary E. (N.)	Æwha Haktang, Seoul, Korea
Young, Mary F. (N. C.)	409 S. Fountain, Springfield, Ohio
Youngs, Blanche (N. C.)	156 Division, N. E., Grand Rapids, Mich.

Yule, J. L. (N.)	173 Weber St., E., Kitchener, Ont., Canada
Zanzig, Augustus D. (E.)	1 Perrin Rd., Brookline, Mass.
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Zinn, Leila (S. W.)	Claremore, Okla.
Zippley, Mildred (E.)	48 St., Stephens St., Boston 17, Mass.
Zisgen, Catharine M. (E.)	Adms. Bldg., Trenton, N. J.
Zuengler, Henry C. (N. C.)	215 E. Washington St., Medina, Ohio
Zwenka, Amanda D. (N. C.)	Sykeston, N. Dak.

ASSOCIATE MEMBERS, 1927

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Abbott, Mrs. L. S. (S. W.)	2014 E. 14th, Tulsa, Okla.
Abraham, Irene D. (S.)	434 S. Wabash Ave., Chicago, Ill.
Agnew, Joseph E. (S. W.)	5444 Highland Ave., Kansas City, Mo.
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Alkire, Mrs. Verne B. (N. C.)	333 W. Mason St., Springfield, Ill.
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Allen, Rhoda E. (S. W.)	2327 E. 4th Place, Tulsa, Okla.
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Allstiom, Anna V. (E.)	297 Weybosset St., Providence, R. I.
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Andrews, Frank (E.)	47 Clark St., Worcester, Mass.
Applegate, Edith (N. C.)	Emerson School, Gary, Ind.
Atwood, Lucile A. (N. C.)	57 Forest Ave., Riverside, Ill.
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Barnes, Grace E. (E.)	8 Windsor St., Worcester, Mass.
Barr, Grace (S.)	Victor Talking Machine Co., Camden, N. J.
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Bauer, Emily M. (E.)	36 Forest St., Worcester, Mass.
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Berry, J. M. (S. W.)	Jenkins Music Store, Tulsa, Okla.
Berry, Mrs. J. M. (S. W.)	Jenkins Music Store, Tulsa, Okla.
Berry, R. H. (S. W.)	Jenkins Music Store, Tulsa, Okla.
Berry, Mrs. R. H. (S. W.)	Jenkins Music Store, Tulsa, Okla.
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Close, Emelyn H. (N. C.)	South Euclid, Ohio
Clulow, Ernest E. (S. W.)	424 N. Ellwood, Tulsa, Okla.
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Denton, Mrs. Harry R. (S. W.)	221½ W. 14th, Tulsa, Okla.
Denton, Helen (N. C.)	2033 Holmes Ave., Springfield, Ill.
Devenney, A. Elizabeth (E.)	1118 W. 4th St., Wilmington, Del.
Dickey, Guy (N. C.)	Hobart, Ind.
Diggs, Nellie (S. W.)	106 S. Zanthus, Tulsa, Okla.
Dingo, Hilda H. (E.)	3 Channing St., Worcester, Mass.
Donaldson, D. E. (S. W.)	C. C. Hall, Rockford, Tulsa, Okla.
Donner, Grace L. (N. C.)	Coleraine, Minn.
Doran, Estelle C. (E.)	Linwood, Mass.
Doud, Nettie C. (N. C.)	621 S. 7th St., Springfield, Ill.
Dowd, Ethel M. (E.)	Friendship, N. Y.
Downey, John S. (S. W.)	62 Cooper Square, New York, N. Y.
Dunbar, Mrs. A. R. (E.)	Whitesville, N. Y.
Dunham, Franklin S. (S.)	Aeolian Hall, New York, N. Y.
Dunkerton, Mrs. May (E.)	24 Ione St., Worcester, Mass.
Dyer, Mrs. Hannah (S. W.)	1424 E. 4th Ave., Winfield, Kans.
Eastman, Dorothy (E.)	129 Hemenway St., Boston, Mass.
Eastman, Fred W. (S. W.)	1310 S. Denver, Tulsa, Okla.
Eastman, Mrs. Fred W. (S. W.)	1310 S. Denver, Tulsa, Okla.
Eames, Inez M. (E.)	8 Freeland St., Worcester, Mass.
Edmiston, Mrs. Sylvia Cheek (N. C.)	320 S. Madison St., Clinton, Ill.

Edmonds, Mabel E. (E.)	3707 Powetton Ave., Philadelphia, Pa.
Edwards, Mrs. Eugenie (S. W.)	319 W. 9th St., Tulsa, Okla.
Egan, Geraldine M. (N. C.)	403 S. Evans St., Bloomington, Ill.
Eiler, Fannie Lew (E.)	204 S. Walnut St., Milford, Del.
Ekberg, Ray E. (E.)	15 Foss Rd., Ashmont, Mass.
Elkins, Nina M. (S. W.)	615 S. Denver, Apt. 207, Tulsa, Okla.
Elledge, Clara (S. W.)	1038 Garfield, Topeka, Kans.
Elliott, Mrs. B. R. (S. W.)	8 So. Wheeling, Tulsa, Okla.
Entorf, Lucile J. (N. C.)	Amboy, Ill.
Ernst, Flavia O. (N. C.)	5135 Kensington Ave., St. Louis, Mo.
Everly, Joe (S. W.)	201 Mass. St., Winfield, Kans.
Fairburn, Isabel (E.)	Gasport, N. Y.
Farwell, Alice L. (E.)	E. Kendall St. School, Worcester, Mass.
Faunce, Angie (E.)	92 Fainsboro St., Boston, Mass.
Fell, Alice G. (E.)	694 Park St., Brooklyn, N. Y.
Ferris, Helen (E.)	44 Depeyster St., N. Tarrytown, N. Y.
Fesemyer, Mrs. Frank (S. W.)	1536 S. Detroit, Tulsa, Okla.
Fetzer, Margaret (N. C.)	714 North 6th St., Springfield, Ill.
Finegan, Ethel A. (E.)	Delaware Academy, Delhi, N. Y.
Fischer, Joseph A. (S.)	119 W. 40th St., New York, N. Y.
Fitman, Anna G. (E.)	E. Kendall St. School, Worcester, Mass.
Fitzgerald, E. E. (E.)	Worcester, Mass.
Forrester, Laureson (S. W.)	724 S. Denver, Tulsa, Okla.
Foster, Mrs. Albert H. (N. C.)	5515 W. Adams St., Chicago, Ill.
Frates, Mrs. J. A. Lola (S. W.)	1010 E. 20th, Tulsa, Okla.
Fritz, Mrs. Doris M. (S. W.)	307 S. Victor, Tulsa, Okla.
Frome, Mrs. H. A. (S. W.)	1539 S. Yorktown, Tulsa, Okla.
Gaddy, Mrs. Thomas T. (S. W.)	521 N. 13th, Muskogee, Okla.
Gambill, Edgar (S. W.)	Jenkins Music Store, Tulsa, Okla.
Gane, Evelyn S. (E.)	4th & West St., Wilmington, Del.
Gardner, Anna E. (E.)	497 Hamilton St., Albany, N. Y.
Gardner, Mrs. Onita (S. W.)	518 W. 4th St., Tulsa, Okla.
Gatchell, Ada (N. C.)	409 Congress St., Ottawa, Ill.
Gaylord, Mary (E.)	11 Notre Dame St., Glens Falls, N. Y.
Geary, Irving C. (E.)	43 Orchard St., Worcester, Mass.
Geiger, Martha E. (E.)	245 S. 6th St., Reading, Pa.
Gillespie, Thomas (E.)	2103 E. Main, Endicott, N. Y.
Ginger, Ruth E. (E.)	214 W. 14th St., Wilmington, Del.
Glass, Mrs. Fred A. (S. W.)	15 W. 10th St., Tulsa, Okla.
Glasson, Glenna M. (E.)	12 School St., Plymouth, N. H.
Gledhill, Anne (E.)	1209 Loudon St., Philadelphia, Pa.
Glenn, Elizabeth A. (E.)	State Normal School, E. Stroudsburg, Pa.
Gorey, Margaret (E.)	102 Granite St., Fitchburg, Mass.
Gould, Elizabeth K. (E.)	16 Arlington St., Boston, Mass.
Graham, Frances (S. W.)	507 N. 16th, Muskogee, Okla.
Graham, Mrs. O. T. (S. W.)	507 N. 16th, Muskogee, Okla.
Green, Mildred E. (N. C.)	4122 N. 19th St., Omaha, Nebr.
Greene, Mrs. Ellen (E.)	38 June St., Worcester, Mass.
Griffith, Jr., Charles E. (S.)	39 Division St., Newark, N. J.
Griffith, Mrs. William A. (E.)	Supervisor of Music, Manchester Center, Vt.
Griswold, Leona (E.)	133 Hemenway St., Boston, Mass.
Grosh, Ruth E. (S.)	c/o Carl Fischer, Inc. 62 Cooper Square, New York, N. Y.
Gover, Viola M. (E.)	60 Main St., Westport, Conn.
Guion, Edna B. (E.)	5 Summer St., Sanford, Me.
Gustafson, Teexla J. (E.)	Pomfret Center, Conn.
Guthrie, Grace A. (S. W.)	Music & Art, Ramona, Okla.
Hair, Dell B. (S. W.)	19½ N. Main, Sapulpa, Okla.
Hair, Fannie A. (E.)	Worcester, Mass.
Haley, B. E. (S. W.)	125 N. Atlanta, Ave., Tulsa, Okla.

Haley, Mrs. B. E. (S. W.)	125 N. Atlanta Ave., Tulsa, Okla.
Hall, Mrs. Addye Y. (E.)	Prince George Hotel, New York, N. Y.
Hall, Anna F. (E.)	32 Barnes St., Gouverneur, N. Y.
Hall, E. (E.)	286 W. Boylston St., Worcester, Mass.
Hall, Ethel P. (E.)	20 Parker St., Watertown, Mass.
Hall, Norman H. (S. W.)	430 S. Wabash Ave., Chicago, Ill.
Hamman, Nettie F. (E.)	S. 8th St., Medfield, Mass.
Hamilton, Mrs. H. E. (E.)	195 June St., Worcester, Mass.
Hamilton, Wade (S. W.)	Ritz Theatre, Tulsa, Okla.
Handoerker, Morris (S. W.)	Mayo Hotel, Tulsa, Okla.
Hanley, Margaret R. (E.)	214 W. 14th St., Wilmington, Del.
Harn, Marybelle (N. C.)	108 W. Wood St., Versailles, Ohio
Harris, Mrs. Ethel G. (S. W.)	529 N. Rosedale, Tulsa, Okla.
Harrison, Vivian (S. W.)	1416 E. 3rd St., Tulsa, Okla.
Hartley, James (N. C.-S. W.)	4645 N. Magnolia Ave., Chicago, Ill.
Hassinger, Mary (E.)	22 Main St., Middletown, Pa.
Hatch, Izola M. (S. W.)	518 N. Rosedale, Tulsa, Okla.
Hausman, Ruth L. (E.)	Grant Bldg., Philadelphia, Pa.
Hawkins, Dorothy (S.)	Hayward Hotel, Rochester, N. Y.
Hayden, Jr. H. J. (E.)	5 Union Square, New York, N. Y.
Healey, Nellie (E.)	221 Shurtleff St., Chelsea, Mass.
Hebert, Bertha (E.)	Ware School Dep't., Ware, Mass.
Heffner, Helen (S. W.)	1440 S. Quaker, Tulsa, Okla.
Hendrick, G. V. (N. C.)	205 N. Chicago St., Joliet, Ill.
Hendrickson, May S. (E.)	Public School No. 34, New York, N. Y.
Henthorne, Mrs. M. G. (S. W.)	1543 S. Yorktown, Tulsa, Okla.
Herbold, G. W. (S. W.)	3215 E. 5th St., Tulsa, Okla.
Herbold, Mrs. G. W. (S. W.)	3215 E. 5th St., Tulsa, Okla.
Herman, Charles W. (E.)	325 E. 23rd St., New York, N. Y.
Hewitt, Mrs. Jennie P. (E.)	Main St., Granville, N. Y.
Himmelbeber, Anne M. (N. C.)	801 S. 5th St., Pekin, Ill.
Hinton, Mrs. A. F. (S. W.)	512 S. Zunis St., Tulsa, Okla.
Hodgdon, Grace L. (E.)	55 Church St., Whitinsville, Mass.
Hodson, Harriette C. (N. C.)	6618 N. Ashland Ave., Chicago, Ill.
Hoffman, Lutie Mae (S. W.)	311 S. Park, Sapulpa, Okla.
Hoffman, Raymond A. (E.-S.)	434 S. Wabash Ave., Chicago, Ill.
Hoffmeister, Harry P. (E.)	918 S. 50th St., W. Philadelphia, Pa.
Hooker, Carl E. (E.)	Hooker-Howe Costume Co., Haverhill, Mass.
Hooper, Gladys E. (S.)	41 Union Square W., New York, N. Y.
Hooper, Mrs. Sallie (S. W.)	806 N. Leahy, Pawhuska, Okla.
Hoover, C. Guy (S.)-(S.)	434 S. Wabash Ave., Chicago, Ill.
Hottinger, Norma (S. W.)	1424 Gaylord St., Denver, Colo.
Howard, Harriet (E.)	10 Chatham St., Worcester, Mass.
Howard, Mary Louise (S. W.)	2747 E. 5th, Tulsa, Okla.
Howe, Florence (E.)	Worcester, Mass.
Howell, Katherine (E.)	6 Davidson Rd., Worcester, Mass.
Howell, Mrs. Leonard W. (E.)	6 Davidson Rd., Worcester, Mass.
Hudson, Helen (E.)	1423 Harrison St., Wilmington, Del.
Huinkson, Mrs. Mabel (E.)	Tiverton Parkway, Worcester, Mass.
Hulbert, Dorothy (N. C.)	4348 Fort, Apt. 203, Detroit, Mich.
Hunter, Mrs. Clara (S. W.)	1202 North Osage, Tulsa, Okla.
Hunter, C. R. (S. W.)	1202 North Osage, Tulsa, Okla.
Impey, Mrs. Bonnie (S. W.)	705 So. Owasso, Tulsa, Okla.
Jackson, Alice Helen (E.)	69 Atkinson St., Bellows Falls, Vt.
Jackson, Folsom D. (S. W.)	1217 W. 12th, Oklahoma City, Okla.
James, Mrs. Belle R. (S. W.)	Claremore, Okla.
Jackson, Mrs. W. C. (S. W.)	227½ No. 11th, Muskogee, Okla.
James, Pauline (S. W.)	Hotel Sequoyah, Claremore, Okla.
Jennings, Alice (E.)	18 Boynton St., Worcester, Mass.

Jennings, Mrs. W. L. (E.)	18 Boynton St., Worcester, Mass.
Johnson, Rachael H. (E.)	11 N. Spring St., Concord, N. H.
Jones, C. Albert (E.)	41 W. Chestnut St., Wakefield, Mass.
Jones, Lillian M. (E.)	91 S. Main Ave., Albany, N. Y.
Jones, Mrs. R. N. (E.)	38 Pleasant St., Littleton, N. H.
Joseph, Frances (E.)	112 Oakwood Ave., Troy, N. Y.
Joyce, Mrs. H. S. (S. W.)	1916 E. 13th Place, Tulsa, Okla.
Kane, Josephine (E.)	E. Kendall St. School, Worcester, Mass.
Kane, Sara (S.)	1220 E. 17th Place, Tulsa, Okla.
Karcher, Helen (S. W.)	1220 E. 17th Place, Tulsa, Okla.
Kasey, H. S. (S. W.)	1345 S. Rockford, Tulsa, Okla.
Kearns, Margaret (E.)	33 Green St., Woburn, Mass.
Keeling, A. J. (S. W.)	1138 S. Atlantic, Tulsa, Okla.
Kelley, Mrs. B. F. (S. W.)	123 S. Wheeling, Tulsa, Okla.
Kelliher, Margaret (E.)	E. Kendall St. School, Worcester, Mass.
Kennerly, Mrs. Mary (S. W.)	Pawhuska, Okla.
Kersey, Mrs. Ellen R. (S. W.)	1118 S. Main St., Tulsa, Okla.
Ketner, Mrs. John (E.)	Box 81, Bloomsburg, Pa.
Keyes, Mrs. Kate (S. W.)	Teacher in Open Air School, Tulsa, Okla.
Kincaid, Edna D. (S. W.)	1534 W. Euclid, Topeka, Kans.
King, Marion A. (E.)	69 Kinsley St., Nashua, N. H.
King, Wirt C. (S. W.)	1135 N. Elwood St., Tulsa, Okla.
Kint, Alice (S.)	325 Alexander St., Rochester, N. Y.
Kirk, Robert V. (S. W.)	202 College St., Winfield, Kans.
Kirtland, Mrs. Lola (S. W.)	Sapulpa, Okla.
Kizirbohosian, Grace (E.)	Whitinsville, Mass.
Kneeland, Katherine M. (E.)	37 Parker St., Chelsea, Mass.
Knepper, Ruth B. (S. W.)	2744 E. 5th Place, Tulsa, Okla.
Knowles, Burt LeRoy (E.)	82 Foster St., Worcester, Mass.
Knowles, Mrs. B. L. (E.)	1006 Park Bldg., Worcester, Mass.
Kohn, Mrs. Adolphine S. (S. W.)	413 10th St., E. Las Vegas, N. Mex.
Keyes, Jr., John F. (E.)	W. Boylston St., Worcester, Mass.
Lamont, Alice (E.)	69 Atkinson St., Morrisville, Vt.
Landon, Ruth (E.)	Huntington, Mass.
La Son, Mary H. A. (E.)	295 Main St., Tuckaho, N. Y.
Leary, Maud (E.)	35 Shattuck, Worcester, Mass.
Lee, James (N. C.)	1207 Ohio St., Michigan City, Ind.
Legg, Pansy A. (N. C.)	Carrollton, Ill.
Legron, Mrs. Henry D. (S. W.)	902 S. Detroit, Tulsa, Okla.
Leonard, Alice M. (E.)	Worcester, Mass.
Leonard, Katherine (E.)	Worcester, Mass.
Lindsey, Mrs. Mabel (S. W.)	Muskogee, Okla.
Littlefield, Rose (S. W.)	108 E. 9th, Tulsa, Okla.
Livingston, Julius (S. W.)	Oil & Gas, Krunnedy Bldg., Tulsa, Okla.
Llewellyn, Mrs. J. T. (S. W.)	1006 S. Detroit, Tulsa, Okla.
Loar, Mrs. Lloyd (E.)	The Larchmont, Worcester, Mass.
Losh, Clara Belle (N. C.)	Proctorville, Ohio
Lovley, Ethel (E.)	Supervisor of Music, Hopedale, Mass.
Lowe, Mildred A. (E.)	149 Prichard St., Fitchburg, Mass.
Lyons, Mary (E.)	E. Kendall St. School, Worcester, Mass.
McCarthy, Mary C. (E.)	13 Elm St., Norwalk, Conn.
McClure, Harriet W. (N. C.)	Atlanta, Ill.
McCollum, R. E. (S. W.)	1427 N. Elwood, Tulsa, Okla.
McConathy, Osborne (S.)	Aeolian Co., New York, N. Y.
MacDonald, Helen A. (E.)	50 7th St., Quakertown, Pa.
McFague, Hester (E.)	25 Channing St., Worcester, Mass.
McGrath, Rosalie (E.)	63 Crystal St., Southbridge, Mass.
McIntire, Alice (E.)	427 N. Broome St., Wilmington, Del.
McIntosh, Mrs. David S. (N. C.)	407 Mitchell St., Benton, Ill.

McKay, Louis P. (N. C.)	631 Walnut St., Bloomington, Ind.
Mackie, Rosamond M. (E.)	N. Main St., St. Albans, Vt.
McLeod, Mrs. Eva M. (S. W.)	1225 S. Quaker, Tulsa, Okla.
McLeod, John A. (S. W.)	1225 S. Quaker, Tulsa, Okla.
McNulty, Dorothy E. (E.)	105 Gregory Ave., Passaic, N. J.
McReynolds, Lois G. (S. W.)	311 W. 15th St., Tulsa, Okla.
Magee, Maurice (S. W.)	2705 E. 10th, Tulsa, Okla.
Maher, Alice (S. W.)	1333 N. Elwood, Tulsa, Okla.
Maher, Mrs. Clara L. (E.)	7 Lucian St., Worcester, Mass.
Maher, Honora M. (E.)	78 Edwards St., New Haven, Conn.
Mantle, Frances (N. C.)	1406 N. Main St., Bloomington, Ill.
Marquard, Mrs. Olga Hamulchen (S. W.)	4339 Olive St., St. Louis, Mo.
Marshall, Bess E. (S. W.)	Tulsa, Okla.
Marston, Bill (S. W.)	2542 E. 6th, Tulsa, Okla.
Martin, Benjamin E. (E.)	20 Circuit Ave., Worcester, Mass.
Marquard, Edward G. (S. W.)	3 E. 43rd St., New York, N. Y.
Mayhew, A. Winifred (E.)	433 Day Bldg., Worcester, Mass.
Maynard, Mrs. Wesley A. (E.)	40 Vinal Ave., Somerville, Mass.
Means, Mrs. Ida (S. W.)	1520½ E. 3rd St., Tulsa, Okla.
Merker, Minerva J. (N. C.)	369 W. Macon St., Decatur, Ill.
Meyer, Mrs. R. (E.)	648 Pleasant St., Worcester, Mass.
Miessner, W. Otto (S.)	521 Beverly Rd., Milwaukee, Wis.
Miller, Charles H. (S.)	13 Fitzhugh St., Rochester, N. Y.
Miller, Dora B. (S. W.)	1510 S. Quincy Ave., Tulsa, Okla.
Miller, F. Roy (E.)	43 Linnaean St., Cambridge, Mass.
Miller, L. Bell (E.)	41 S. 1st Ave., Mt. Vernon, N. Y.
Miller, Mrs. Paul (E.)	1039 Main St., Worcester, Mass.
Millikin, Marguerite Y. (E.)	1005 N. Madison St., Wilmington, Del.
Mitchell, Merwyn W. (N. C.)	556 Fulton St., E., Grand Rapids, Mich.
Mitchell, Owen C. (S. W.)	413 W. Center St., Fayetteville, Ark.
Mittell, Edith (E.)	137 Vernon St., Worcester, Mass.
Mohr, E. (E.)	3300 No. 16th St., Philadelphia, Pa.
Monroe, Corinne (E.)	19 Loring St., Worcester, Mass.
Moore, Olive F. (E.)	266 Delaware Rd., Buffalo, N. Y.
Morgan, Katherine L. (E.)	945 Ormond Ave., Drexel Hill, Pa.
Morgan, Mrs. Russel V. (N. C.)	301 Board of Education, Cleveland, Ohio
Morris, Franklin C. (N. C.)	1420 Holmes Ave., Waverly, Ill.
Morrison, Mrs. J. E. (S. W.)	1416 S. Boston, Tulsa, Okla.
Mosier, Mrs. DeThurston (S. W.)	742 Capitol Place, Muskogee, Okla.
Moss, Richard (E.)	2 Bemis Place & Sherman Ave., Glens Falls, N. Y.
Mubuy, Edward J. (E.)	15 Ashburton Place, Boston, Mass.
Munger, Edmund (N. C.)	1116 E. Jefferson St., Bloomington, Ind.
Munsell, Liela G. (S. W.)	722 W. Broadway, Muskogee, Okla.
Murdock, Rita G. (E.)	15 Clark Ave., Chelsea, Mass.
Murphy, R. R. (N. C.)	c/o Clayton F. Summy Co., 429 S. Wabash Ave., Chicago, Ill.
Naylor, Mrs. G. C. (S. W.)	Box 271, Tulsa, Okla.
Newby, Louise A. (N. C.)	652½ S. 7th St., Springfield, Ill.
Newell, Anna W. (E.)	21 William St., Worcester, Mass.
Newton, F. Consuelo (E.)	Indian Lake, N. Y.
Nixon, Carl (S. W.)	2026 W. Easton St., Tulsa, Okla.
Nolan, Dan (E.)	132 White Plains, New York, N. Y.
Norton, Mrs. W. W. (N. C.)	909 E. 9th St., Flint, Mich.
Noyes, Blanche D. (E.)	Wheelock St., Canajoharie, N. Y.
Oakes, Mrs. C. M. (S. W.)	1240 N. Denver, Tulsa, Okla.
Oakes, Louise (S. W.)	1240 N. Denver, Tulsa, Okla.
O'Brien, Catherine E. (E.)	395 Cambridge St., Worcester, Mass.
O'Brien, Clare M. (E.)	7 Lucian St., Worcester, Mass.
Oliver, George Edgar (E.)	398 Wester Ave., Albany, N. Y.

Oliver, Grace E. (E.)	Adams Square School, Worcester, Mass.
O'Malley, Ellen C. (N. C.)	5235 Lakewood St., Chicago, Ill.
O'Malley, Teresa M. (E.)	344 Main St., Medford, Mass.
Parker, Harriet H. (E.)	4 Camp St., Norwalk, Conn.
Parkin, Mrs. Flo. North (S. W.)	1140 S. Newport, Tulsa, Okla.
Pastine, Mildred (E.)	1765 Noble Ave., Bridgeport, Conn.
Pattison, Mrs. J. L. (S. W.)	2308 E. 5th Place, Tulsa, Okla.
Peek, Edith B. (E.)	Cortland, N. Y.
Pellet, Emily B. (E.)	Freeland St. School, Worcester, Mass.
Pepin, Alice R. (E.)	Fitchburg High School, Fitchburg, Mass.
Perry, Ruth A. (E.)	16 Federal St., Agawam, Mass.
Peterson, Mrs. Hope B. (E.)	Noank, Conn.
Peterson, Jeanette (S. W.)	816 S. Elgin, Tulsa, Okla.
Phelps, Ethel S. (E.)	845 Main St., Worcester, Mass.
Poinsett, Kathleen (E.)	403 W. 26th St., Wilmington, Del.
Porter, Dorothy (S. W.)	Abilene, Tex.
Porter, Lillian (N. C.)	410 S. Washington St., Crawfordsville, Ind.
Pulaski, Harold W. (E.)	72 Salisbury St., Worcester, Mass.
Pulaski, Mrs. Harold W. (E.)	72 Salisbury St., Worcester, Mass.
Qua, Mildred J. (E.)	47 George St., Manhasset, L. I., N. Y.
Radley, Mrs. W. A. (S. W.)	1307 S. Main, Tulsa, Okla.
Rea, Bernie (S. W.)	Jenkins Music Store, Tulsa, Okla.
Rich, A. Bertha M. (E.)	Worcester, Mass.
Richards, Elsie M. (E.)	1807 Delaware Ave., Wilmington, Del.
Richards, J. P. (S. W.)	808 N. Gillete, Tulsa, Okla.
Richardson, Mrs. Etha (E.)	776 E. Maiden St., Washington, Pa.
Richmond, Etta M. (E.)	57 Fruit St., Worcester, Mass.
Richmond, Flora L. (E.)	57 Fruit St., Danvers, Mass.
Richmond, Mrs. Jeannette (N. C.)	812 S. 37th St., Omaha, Nebr.
Richter, Alexander (E.)	Amherst High School, Amherst, Mass.
Riddle, Amos J. (S. W.)	416 W. 3rd St., Tulsa, Okla.
Riddle, W. R. (S. W.)	202½ S. Main, Tulsa, Okla.
Riedemann, Mrs. J. H. (S. W.)	226 W. 9th, Tulsa, Okla.
Riedl, Joseph J. (E.)	744 Pleasant St., Worcester, Mass.
Ristine, Clara L. (E.)	42 Bala Ave., Bala, Pa.
Roach, John T. (S.)	5-9 Union Square, W., New York, N. Y.
Roberts, Miriam (E.)	9 Tunnel St., Lansford, Pa.
Robertson, Mrs. Margaret (N. C.)	16159 Log Cabin, Detroit, Mich.
Robinson, Mrs. W. E. (N. C.)	834 S. Walnut St., Springfield, Ill.
Rogers, Lillian E. (E.)	3500 Lancaster, Philadelphia, Pa.
Rollins, Marjorie R. (E.)	Montpelier Seminary, Montpelier, Vt.
Rolston, Edith M. (F.)	E. Kendall St. School, Worcester, Mass.
Rooney, Catherine T. (E.)	Broad St., Horseheads, N. Y.
Ross, Mrs. Walter D. (E.)	84 W. Boylston St., Worcester, Mass.
Rutter, Amelia M. (E.)	919 W. Erie Ave., Philadelphia, Pa.
Sage, Mildred E. (E.)	7 Myrtle St., Hartford, Conn.
Salmon, Mary (E.)	E. Kendall St. School, Worcester, Mass.
Samuel, Esther (E.)	Williams School, Chelsea, Mass.
Sanders, Anna (E.)	51 No. 5th St., Bangor, Pa.
Sanders, Paul P. (N. C.)	531 W. Dayton St., Madison, Wis.
Sarprenant, Mrs. Willie (E.)	58 Chestnut St., Manchester, Conn.
Saunders, Mrs. Louise H. (E.)	47 High St., Passiac, N. J.
Schilling, Margery P. (E.)	32 Columbia St., Mohawk, N. Y.
Schmidt, Mary (E.)	39 Gold St., Stonington, Conn.
Schmidt, Peter (E.)	865 Mercer St., Albany, N. Y.
Schmidt, Mrs. Peter (E.)	965 Mercer St., Albany, N. Y.
Schoggen, Walter B. (S. W.)	Box 982, Tulsa, Okla.
School, Katherine (E.)	4655 Locust St., W. Philadelphia, Pa.
Schroeder, Leone Bennett (N. C.)	291 S. Walter St., Milwaukee, Wis.

Scott, Mrs. C. M. (S. W.)	1543 E. 2nd, Tulsa, Okla.
Scull, Nina W. (E.)	106 Morningside Drive, New York, N. Y.
Seabury, Jennie H. (E.)	Scarsdale, N. Y.
Seaman, Hazel (E.)	134 E. Main St., Frankport, N. Y.
Seger, Jane (S. W.)	Jenkins Music Store, Tulsa, Okla.
Segrist, Mrs. Emalie E. (S. W.)	1116 S. Denver, Tulsa, Okla.
Seidenbach, Mr. (S. W.)	Seidenbach Store, Main St., Tulsa, Okla.
Senter, Lucina M. (E.)	139 A Main St., Whitesboro, N. Y.
Sessions, Esther E. (E.)	E. Middlebury, Vt.
Sharp, Jean E. (E.)	10th & Chestnut St., Reading, Pa.
Sharp, R. C. (S. W.)	1225 E. 19th, Tulsa Akla.
Shearer, Anna M. (E.)	405 Green Terrace, Reading, Pa.
Sheehan, Mrs. John (S. W.)	603 N. Cheyenne, Tulsa, Okla.
Shields, Mrs. J. W. (S. W.)	1724 S. Quaker, Tulsa, Okla.
Shoener, Florence M. (E.)	Orwigsburg, Pa.
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